A SALUTE TO A LEGEND

KERRANG!

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AC/DC

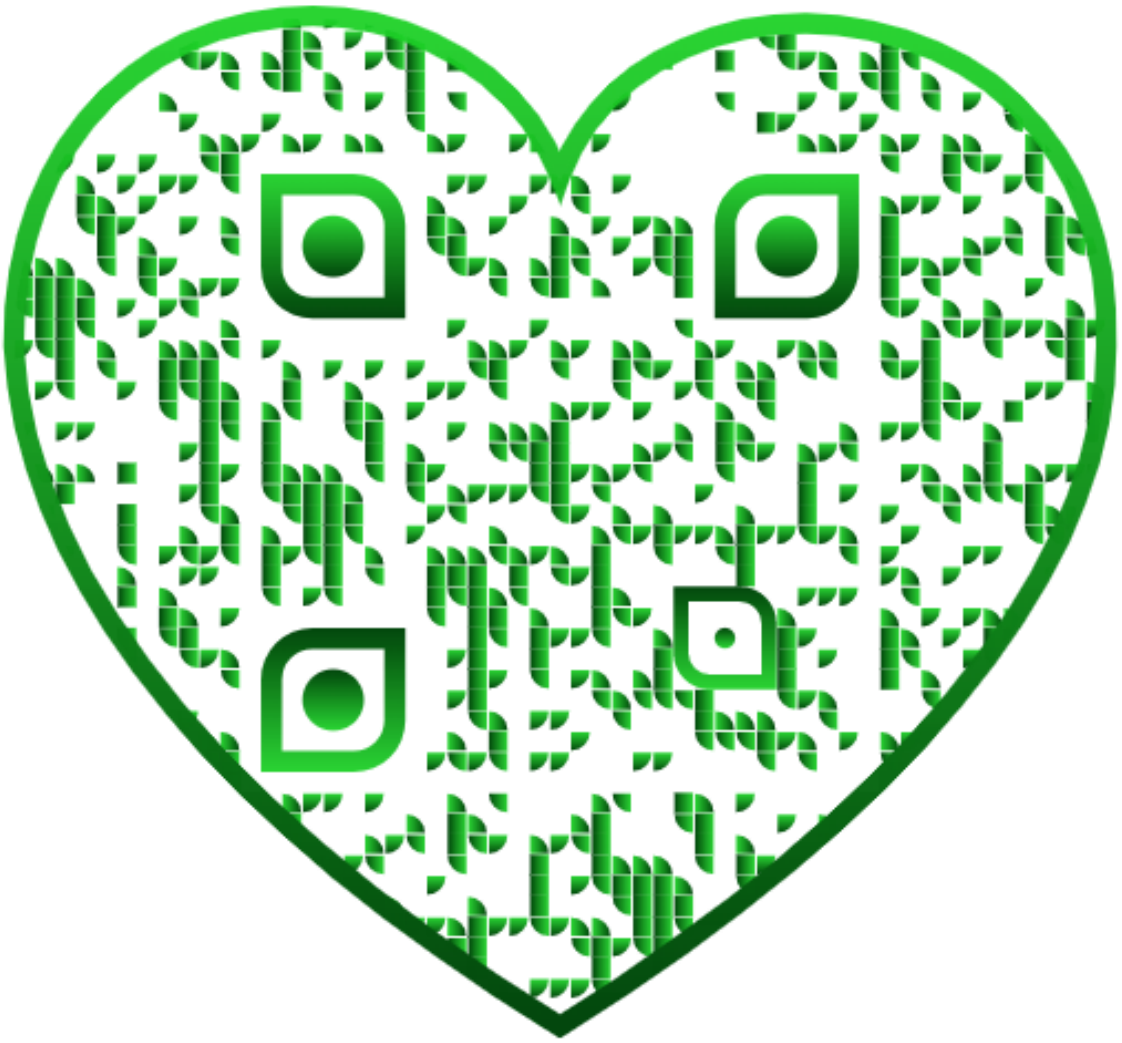
MALCOLM YOUNG
1953 – 2017

HOW A BAND OF BROTHERS CHANGED ROCK *FOREVER*...

GREEN DAY
GOD'S FAVOURITE POSTER SPECIAL

CREEPER
THE END OF ETERNITY?

FRANK CARTER
"WE HAVE TO TALK ABOUT OUR PROBLEMS"



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CONTENTS

ISSUE 1699 DEC 02, 2017

SOMETIMES, DECISIONS are taken out of your hands. This week's magazine, as anyone who picked up last Wednesday's issue will know, was supposed to bring you our exclusive comeback interview with Andy Biersack and Black Veil Brides. But the news that struck rock last weekend meant there was only one man who could possibly grace the cover of Kerrang! this week. Even Andy himself would agree.

Because Malcolm Young was more than simply a phenomenal guitarist. As Paul Brannigan explores in his exceptional tribute, he was the lifeblood of his band; its spine onstage and off, the visionary behind one of the greatest rock gangs of all time. Our salute to his life and work in AC/DC begins on page 16.

If you picked up this week's mag hoping to read all about BVB's return, you will still be able to in the coming weeks – more info on that soon. For now, I hope you enjoy the issue.

SAM

NEWS **Enter Shikari** storm through the UK in celebration of The Spark **(p4)**; **Lower Than Atlantis** gear up to make their 2018 a *massive* one **(p6)**; and **Download Festival** makes another colossal announcement – we catch up with one **Danny Worsnop** of **Asking Alexandria** all about that… **(p10)**

FEATURES **ON THE COVER:** Before the year's end, yet more tragic news has arrived: **AC/DC** co-founder and shredding hero **Malcolm Young** has passed away. Kerrang! pays tribute to a rock legend **(p16)**. Elsewhere in the issue, **Frank Carter** opens up about his mental health and the tricky waters he's navigated in 2017 **(p24)**, before **Creeper** meticulously prepare for The Theatre Of Fear tour **(p36)** and **Tom Morello** blesses us with the image of his exotic dance venture in the early days of his career **(p40)**.

POSTERS **ON THE COVER:** With **Green Day** taking a trip down memory lane, courtesy of the release of their greatest hits album, we follow suit and dig out some through-the-ages snaps **(p30)**. Ahhhh, memories…

LIVES **Nothing But Thieves** dazzle the Roundhouse **(p44)**, **QOTSA** break the rules at Wembley **(p47)** and **Airbourne** make a racket in Sheffield **(p49)**. Yowzah.

REVIEWS The aforementioned **Danny Worsnop** makes his studio comeback with **Asking Alexandria**… but what are the results like **(p50)**?

GIGS As **Mastodon** prepare to return to our shores, **Brann Dailor** tells us about the time he was a Teletubby. Yep **(p56)**.

COVER PHOTO: CAMERA PRESS CONTENTS PHOTOS: ED MASON, TOM BARNES

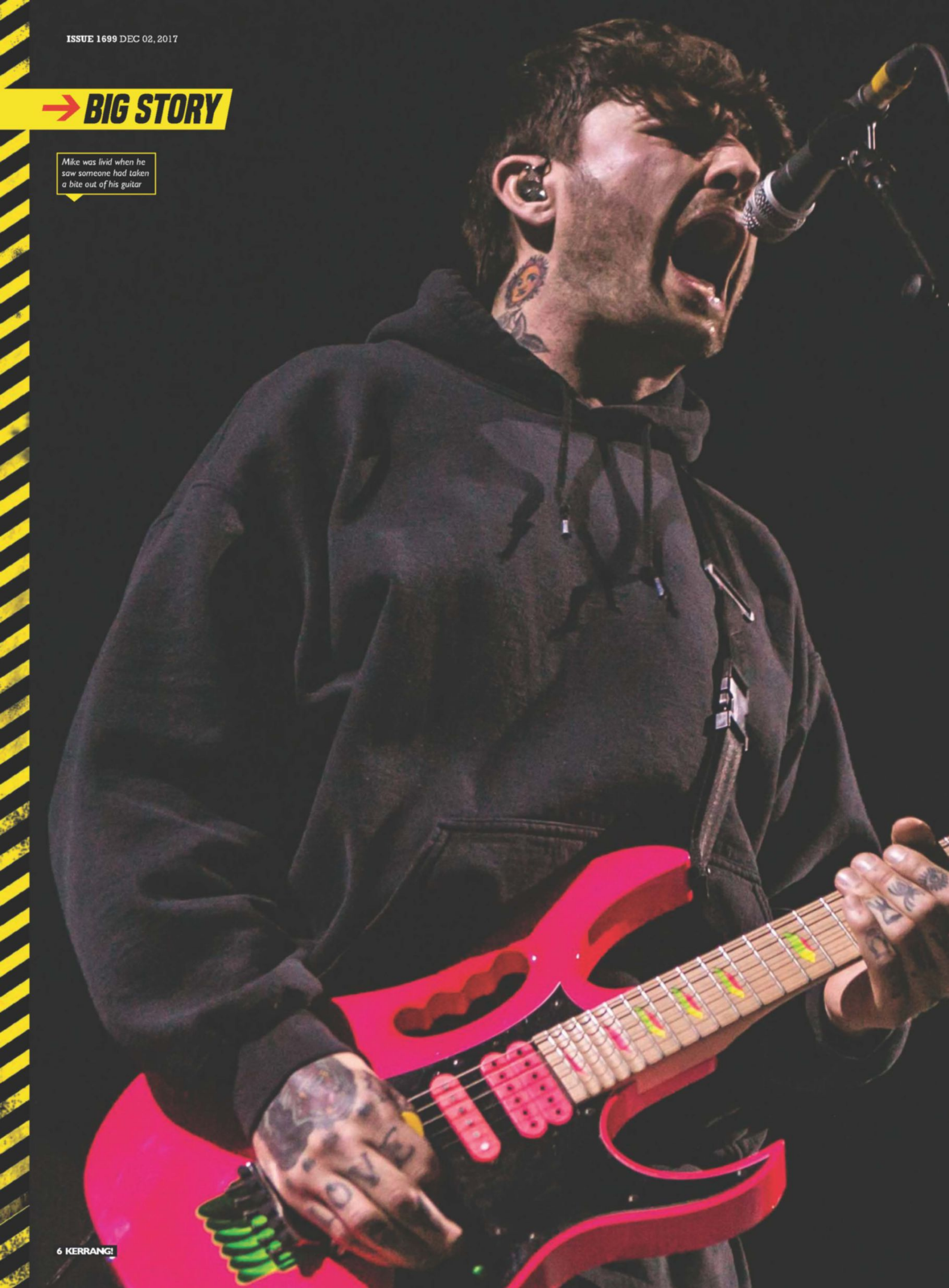
BIG PICTURE

TAKE TO THE FLOOR

IT MIGHT look like Enter Shikari frontman Rou Reynolds is filming a follow-up to 2004 zom-com Shaun Of The Dead, but it's just him doing his thing at the Brighton Centre last week (November 22). The St Albans quartet spent a small fortune on stage production to ensure this becomes the tour of their career, so of course Rou just gets down in the crowd as if he were playing any old dive bar. He's a man of the people, he is. We'll be reviewing the final night of the tour – at London's Ally Pally – in next week's issue, so come back for that, won't you.

PHOTO: TOM PULLEN

BIG STORY



Mike was livid when he saw someone had taken a bite out of his guitar

THE HIGH END OF LOW

THE PAST 12 MONTHS HAVE BEEN QUITE THE RIDE FOR **LOWER THAN ATLANTIS**, AND NOW THEY'VE GOT THEIR SIGHTS SET ON 2018 – STARTING WITH A VERY SPECIAL UK TOUR...

HAVING WON 2017 with the release of their 4K-rated fifth album Safe In Sound, countless festival appearances, an O2 Academy Brixton headliner, and a slot supporting Enter Shikari at Ally Pally – not to mention their debut Kerrang! cover – Lower Than Atlantis are already making plans for 2018 being just as wild.

The quartet are set to play a huge 22-date tour next April and May, which will see them take in the whole of the UK. Okay, well, most of the UK; all those little towns that always get neglected on the big tours, like their own hometown of Watford. We got Mike to put down his giant pink guitar and pick up the phone for a much-needed catch up…

HAVE YOU WANTED TO DO A REGIONAL TOUR LIKE THIS FOR A WHILE, MIKE?

MIKE DUCE (*VOCALS/GUITAR*): "We have! And we hear from fans who want us to do it all the time, too. We haven't played anything regional since 2014, when we went out with Decade and had a great time. Since then, it's always been major cities, and a lot of the time people can't make it to the shows you have to travel to. Gig tickets can be quite pricey, and when people have to then add the costs of getting the train or whatever on top of that – and maybe even having to pay for a hotel because they're too far from home to get back again – some get left out, so we want to come to them for a change. It's going to be really fun to get back into small rooms and maybe play some songs we haven't played in a while, too. We want to have a laugh, really, and rather than relying on production and stuff like that, just be four geezers standing on a stage playing rock. The other good thing is, it's a long tour, and I really prefer them because the four of us live quite far apart and when we're off the road we barely see each other, so it's like a long holiday with my mates!"

WORDS: DAN SLESSOR **PHOTO:** GETTY

WHO ARE YOU BRINGING OUT AS SUPPORT?

"That gets announced in December, and though I can't tell you who, I *can* tell you we're really excited about it. We've never toured with them before, and we're thrilled that they were available!"

YOU HAVE A HOMETOWN SHOW IN THE MIDDLE OF THE TOUR – IS THAT GOING TO BE BIG?

"Yeah, it is! I'm really looking forward to having tea at my mum's house before we play a gig! I'm excited for every show, and we treat them all the same way, but that one's going to be special. When I was a kid, I used to ache to play the Pump House, which is about 200 capacity, but I never *dreamed* we'd be able to play the Colosseum! Because Watford's near to London a lot of people will always go to those shows, but like I said earlier, not everyone can always make it, so it'll be great to play in front of those who haven't seen us for a while, but are always in our corner."

YOU'RE HALFWAY THROUGH THE ENTER SHIKARI TOUR RIGHT NOW – HOW'S THAT BEEN?

"It's great, man. It's been such a long time coming, we're from similar areas and have been friends for years, and we've talked about it loads but it never worked out in the past. Every show's been great, and it's always difficult when you play in front of someone else's fans, but I think we thrive in those conditions. It's a lot of fun winning people over, and I feel like we've really been building something with every show. With Astroid Boys also on the tour, it's been really refreshing for us to be playing with bands who are really different to each other, and don't all sound a bit like us."

YOU PLAYED THE O2 ACADEMY BRIXTON ON YOUR HEADLINE TOUR BACK IN MARCH – WAS THAT A BUCKET LIST THING FOR YOU?

"Yeah, that whole tour was amazing but too short, and that show was definitely a special one. I've always said I can die happy after we play Wembley Arena – that's the Holy Grail show that remains on the bucket, but Brixton was definitely a big deal. As soon as it got booked I was excited and ready to cross it off. I've had to start making a conscious effort to enjoy things when they're actually happening, because that one had so much anticipation and build-up to it that I don't remember playing the actual gig! It's so strange, I got offstage, sat down and had a bottle of water and people started coming into the dressing room and I was like, 'Shit, we just did it!'"

"I CAN DIE HAPPY AFTER WE PLAY WEMBLEY ARENA..."
MIKE DUCE

YOU ALSO PLAYED SHOWS IN GERMANY WITH BLINK-182 AND A DAY TO REMEMBER, AS WELL AS A BUNCH OF EUROPEAN FESTIVALS, WHICH SOUNDS LIKE A GOOD SUMMER...

"It was, and the blink tour was amazing. They're the reason I play guitar and I'm in a band, so those shows were real standout moments for us. Eddy [Thrower, drums] is now best mates with Travis Barker, which blows all our minds! The festivals were good, too – we didn't really do much in the UK because we had the Shikari tour in our sights, but next year we're going to try to absolutely hammer it."

HAVING BEEN TOURING SAFE IN SOUND FOR THE BETTER PART OF A YEAR NOW, ARE YOU STILL LOVING ALL THE SONGS AS MUCH?

"Absolutely, and I feel great about the way that record was received, too. We've so far mainly stuck to playing the singles off it, and another thing we're looking forward to at the regional shows is to try out some of the others and see how they go down in a live setting. We've always changed from record to record – it's never been forced, it just happens naturally – but Safe In Sound was actually very similar to the record before it, and something is going to change going into the next one, which I'm excited about."

HAVE YOU WRITTEN MUCH FOR IT YET?

"I'm *always* writing, and probably have about 15 demos. Some are just instrumentals, some have melody ideas and some are finished. Thing is, to me they don't sound *that* different because I see where they've come from and how we got there, but for everyone else, yeah, I think they could be surprised. We don't know when we're going to actually get into the studio, but I'm pretty sure we're going to do all of it ourselves this time. We've always been heavily involved in the process but this time we want to go to the next level. But, there is *something* coming before a new album, I can't tell you more than that right now, but there is."

SO IT'S SAFE TO SAY 2018 IS GOING TO BE ANOTHER BIG YEAR FOR LTA?

"Yep! 2018 *until death* is going to be big, and only getting bigger!"

The LTA quartet were different levels of 'set for winter'

***LTA** tour the UK in April and May 2018 – see the **Gig Guide** for info*

PHOTO: ANDY FORD

LOWER THAN ATLANTIS

2nd April	Engine Shed Lincoln
3rd April	Junction Cambridge
4th April	Assembly Leamington Spa
6th April	Sin City Swansea
7th April	Muni Arts Centre Pontypridd
8th April	Guildhall Gloucester
9th April	Komedia Bath
11th April	Lemongrove Exeter
12th April	Engine Rooms Southampton
14th April	Chinnerys Southend
15th April	Concorde 2 Brighton
3rd May	Oxford Academy
4th May	Sub89 Reading
5th May	Central Station Wrexham
7th May	Hangar34 Liverpool
8th May	Lemon Tree Aberdeen
9th May	Liquid Rooms Edinburgh
11th May	Empire Middlesbrough
12th May	Welly Hull
13th May	Fibbers York
14th May	Plug Sheffield

13th April - WATFORD COLOSSEUM

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NO SLEEP 'TIL DONINGTON!

192 DAYS IS A LONG TIME TO STAY AWAKE, SURE, BUT **DOWNLOAD 2018**'S LATEST NEWS HAS US GIDDY LIKE XMAS EVE…

Asking Alexandria: not troubling Donington's bars for once

DEVIL HORNS at the ready! You'll know by now that Download 2018 will be headlined by Ozzy Osbourne, Avenged Sevenfold and Guns N' Roses, but it's just been revealed that joining them at Donington are Asking Alexandria, Black Veil Brides and Marilyn Manson!

Also appearing across the weekend of June 8 – 10 will be Alexisonfire, BABYMETAL, Bullet For My Valentine, The Hives, Rise Against, Parkway Drive, Meshuggah, Neck Deep, Body Count, The Pink Slips, Mayday Parade, In This Moment, WSTR and Dreamstate. Lovely. Given it'll be the first time AA have graced Download for five years, we got frontman Danny Worsnop on the blower for a chat about GN'R, the Queen and pyro…

"TOURING EUROPE WOULDN'T BE COMPLETE WITHOUT PLAYING DOWNLOAD!"
DANNY WORSNOP

Download 2018 tickets are on sale now – see **Downloadfestival.co.uk**

HOW DOES IT FEEL TO BE RETURNING TO DOWNLOAD?

DANNY WORSNOP (*VOCALS*): "It's always a great time. It's a very unique festival – all the fests in Europe are similar aside from Download. It's got its own vibe and it's a lot of fun. It's going to be different doing it sober, too! I usually enjoy the bar there a lot, but 2018 will be my first Download as a sober man!"

WAS IT AN EASY DECISION FOR ASKING ALEXANDRIA TO ACCEPT THE OFFER?

"Yeah. We don't tour as much anymore – we've aged badly! But we knew we wanted to hit the Europe circuit next year, and it wouldn't be a complete European run without getting Download in there!"

DOES PLAYING TO A CROWD WHERE NOT EVERYONE WILL BE FANS FAZE YOU?

"No – not even a little bit. I've never been a metal or hard rock singer – I think of myself as an entertainer, and no matter who I get up in front of, I put on the best show I can. I try to give everyone a great experience, whether it's people who love the band, people who've never heard of us, or those who don't like Asking Alexandria. At the end of the day, it's my job to give those people a good time, so regardless of who I'm playing to, I go up with the same mentality."

The God of Fuck(ing Camping)

HAVE YOU THOUGHT ABOUT YOUR STAGE-SHOW YET?

"Yeah – Ben [Bruce, guitar/vocals] and I have been working on the stage-show for the last two months, and we've put a lot of thought and ideas into it. But we won't be using flame machines and pyro – they're a pain in the ass! It's cool and all, but we've done it, and it's been done a million times. Sure, Avenged Sevenfold: fire, all of the fire! Set a fucking mountain on fire behind them; put a fucking dragon there – it'll look dope! But we're going for something more minimalist. We're building an incredible light and video show, and making something dramatic and atmospheric."

YOU'RE PLAYING DOWNLOAD ALONGSIDE GUNS N' ROSES, WHO YOU TOURED WITH IN 2011. ARE YOU EXCITED ABOUT SHARING A BILL WITH THEM AGAIN?

"Meh… I'm not bothered. Duff [McKagan, bass] is an incredible person, and I'm friends with a couple of members of the band, so it'll be great to see them again, but I don't give a fuck who we're playing with, really. At the end of the day, I'm so focused on our show that everyone else is just white noise. The fucking Queen of England could be there and I wouldn't care. Everyone else playing is just standing between me and the crowd. I don't put any thought into who we share bills with – it's about Asking Alexandria!"

Neck Deep: more excited about Download than they look, honest

WORDS: JAKE RICHARDSON PHOTO: GETTY

PANDORA BY RAY ZELL Rayzell.com

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INVINCIBLE

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"Here I Come" and **"B***h This Is It"**

OUT DECEMBER 1

*A contender for most curse words in an album of 2017.

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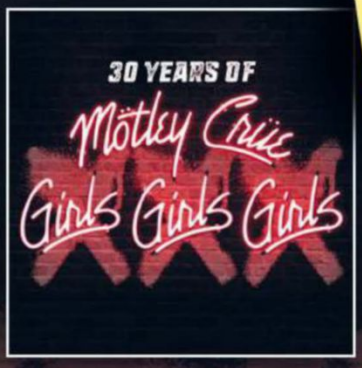

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THE WILD THINGS

FOR FANS OF: ROYAL BLOOD, THE PRETTY RECKLESS, WOLF ALICE

WORDS: JENNYFER J. WALKER **PHOTO:** MARCUS MASCHWITZ

WHO'S THAT PART-HUMAN, PART-BEAR FELLOW?

That's The Wild Things' lead guitarist Rob Kendrick, and he's actually full-human (as far as we know). But now you're acquainted, meet his band/family. See, him and singer/guitarist Sydney Rae White are married – they tied the knot in Disneyland – and bassist Cam is Sydney's brother, making those guys in-laws. Then there's Pete Wheeler, who the London outfit recruited over their shared love of Disney when they were trying out drummers. "He came in wearing a Disney shirt and he had a Disney ringtone," explains Sydney. "We were like, 'Ma dude! I think this is a bond.' And it just so happened he was an amazing drummer as well. You're not gonna hear It's A Small World at one of our shows, though…"

PHEW! SO WHAT WILL WE GET?

Rock'n'roll inspired by everything from Jamie Lenman and Paramore (Sydney's influences), to The Beach Boys and Phil Spector (Cam's), to the bleak imagery of films like Blade Runner and Alien (Rob's). Rob, who's the main lyricist, channelled his own dark headspace into song after suffering a stroke last year which left him with PTSD. "F.I.A., short for Fuck It All was Rob going, 'Fuck this! I wanna be positive now, I wanna be happy!'" explains Sydney. "And that's why the song's melody is upbeat, so we can jump around and lose it on our guitars onstage. That was *very* cathartic for him. He's fine now, but I think writing that really helped him."

> ***"I PREFER DIVE BARS TO MOVIE SETS…"***

WHEN CAN WE HEAR IT LIVE, THEN?

The quartet are playing the UK all through December. Expect to leave feeling physically sweaty, and mentally inspired, since the band use every show to raise awareness of Solace Women's Aid, a charity The Wild Things are working with to help end domestic and sexual violence against women and children. "You see it at festivals when bands like Slaves are calling out people that are touching girls *in front of their faces*," says the singer. "This is an important cause and this stuff is happening, so we need to speak out now."

WAIT, BEFORE YOU GO… HAVEN'T WE SEEN SYDNEY'S FACE BEFORE?

She's an actress – and appeared on the big screen this year in American Assassin – so probably. "I've been in movies and on sets, and travelled the world for TV shows, but at the end of the day I still fucking love getting in a grotty van with three sweaty boys and playing a dive bar more than I like being on a big Hollywood set." *Really, though?* "Yeah," she laughs. "There's so much more freedom; I'm not reading from a script… this is my thing. This is my voice. Now you listen to me!"

WHAT YOU NEED TO KNOW

WHAT: Killer rock'n'roll from London, packed with feels.
HEAR: First single Loaded Gun. The colourful video is on YouTube now.
MORE INFO: Facebook.com/thewildthings
CHECK OUT: Their debut record, scheduled for release some point next year.

(L – R:) Cameron White (bass/vocals), Sydney Rae White (vocals/guitar), Pete Wheeler (drums), Rob Kendrick (guitar)

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KERRANG! ROCK CHART

THERE COULD BE ONLY ONE OPTION TO TOP THIS WEEK'S CHART. **MALCOLM YOUNG**: WE SALUTE YOU

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	1	1	AC/DC	LET THERE BE ROCK
2	2	2	ENTER SHIKARI	THE SIGHTS
3	6	1	MARMOZETS	HABITS
4	3	2	ALL TIME LOW	GOOD TIMES
5	1	5	GREEN DAY	BACK IN THE USA
6	2	6	MILK TEETH	BIG SKY
7	1	7	FRANK CARTER & THE RATTLESNAKES	SPRAY PAINT LOVE
8	4	5	TRIVIUM	THROWN INTO THE FIRE
9	4	6	EVANESCENCE	IMPERFECTION
10	1	10	PARAMORE	FAKE HAPPY
11	3	5	BLACK VEIL BRIDES	WHEN THEY CALL MY NAME
12	5	2	FOO FIGHTERS	SOLDIER
13	1	13	MACHINE HEAD	BEYOND THE PALE
14	6	1	CODE ORANGE	THE MUD
15	9	1	LINKIN PARK	ONE MORE LIGHT
16	2	7	NECK DEEP	PARACHUTE
17	4	3	CURSED EARTH	GRIEF
18	3	11	ROLO TOMASSI	RITUALS
19	1	19	THE XCERTS	HOLD ON TO YOUR HEART
20	8	14	BRIAN FALLON	FORGET ME NOT

STAFF PICK!

THROWN INTO THE FIRE **TRIVIUM**

SAM LAW, WRITER

"Eight albums into their career, Florida's mightiest modern metallers could be forgiven for taking their foot off the throttle. There's no sign of slack, however, between the sublime shred and elemental power of this latest bangover-inducing track."

DID YOU KNOW?

LET THERE BE ROCK **AC/DC**

Founding member and rhythm guitarist Malcolm Young may have sadly left us, but his music will be immortalised until the end of time. The video for Let There Be Rock was the first appearance and introduction of Malcolm's then-new bandmate, bass player Cliff Williams, who replaced Mark Evans in 1977.

INSIDE THE SONG...

ROU REYNOLDS **ENTER SHIKARI**

COULD YOU TELL US WHAT INSPIRED THE SIGHTS?

"It's about a fresh start. It's about the search for love and human connection, and all the emotions that search brings: fear, self-doubt, low self-esteem and loneliness, but also hope, self-discovery, excitement and freedom. It's influenced by everything from post-punk to electronica and Britpop. We used a lot of gorgeous vintage synths and guitar amps on this one – I was drooling over them in the studio!"

DID YOU KNOW?

HOLD ON TO YOUR HEART **THE XCERTS**

The title-track to The Xcerts' forthcoming new album was written and recorded in just 15 minutes, and brought lyrical closure to frontman Murray Macleod after the end of a five-year-long relationship.

STAFF PICK!

FAKE HAPPY **PARAMORE**

JAKE RICHARDSON, WRITER

"This track finds Hayley Williams at her most vulnerable, lamenting the need to project oneself as happy while feeling anything but. A charming ode to sorrow."

STAFF PICK!

IMPERFECTION **EVANESCENCE**

STU GARNEYS, DESIGNER

"Imperfection is Evanescence back to their evangelical best. It rips, but most importantly it shows off the impressive vocal talents of Amy Lee – she is on fire!"

STAFF PICK!

BACK IN THE USA **GREEN DAY**

EMILY CARTER, PRODUCTION EDITOR

"While it would have been pretty flippin' lovely to have a whole bunch of newbies on Green Day's latest God's Favorite Band release, the *only* brand-new song on the album, Back In The USA, makes the record worth giving up your hard-earned pennies for. From the ace '*Let freedom ring with all the crazies on parade / Let them eat poison and it tastes like lemonade*' pre-chorus, to the They Live-inspired accompanying video, this is Billie Joe, Mike and Tré maintaining the stunning form they hit on last year's Revolution Radio. Awesome."

INSIDE THE SONG...

BEN BARLOW **NECK DEEP**

HEY BEN! WHAT'S YOUR LATEST SINGLE, PARACHUTE, ALL ABOUT?

"It's a song about wanderlust, the desire to travel, see the world and change your life in a profound way – something I felt very strongly growing up, and still do now. There's a love element to the song, too, because if you can experience things with someone special that's even better. We always pictured this song being one of those festival bangers."

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KOMMUNITY: YOUR PAGE, YOUR LIFE

DOUBLE STARE

"With my favourite blue-haired guy," states a smiley **@5SOSarelyff**. *Presumably you're mates with a TON of blue-haired guys, then, or this statement is pretty meaningless. On the off chance Awsten is feeling a bit needy right now, let's just pretend you are.*

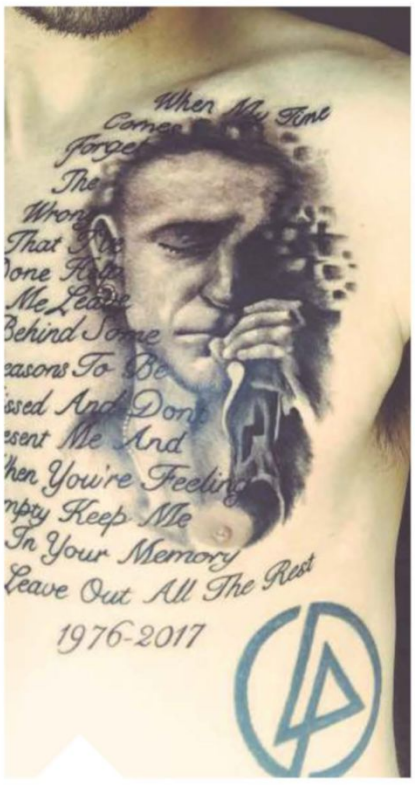
PICCY OF EVIL

"With M. Shadows," says **@Th3Ripp3rMK**, *which is extremely handy, because we wouldn't have known otherwise. We'll need your help to spot Shadows onstage at Download Festival next June when Avenged Sevenfold play, mate. Y'know, just to be on the safe side.*

WINNER!

ALL WE KNOW OF HEAVEN, ALL WE NEED OF SELFIES

"I met PVRIS on Halloween when they played at Maida Vale," says **@takeonthewxrld**. *"We didn't have tickets for the show so we waited outside for them, but they all stopped to get photos and talk to us." Awwww, what lovely dudes they are. To make up for the fact you missed the gig, we're giving you a pair of tickets to see Motionless In White! And you can probably leave that Halloween make-up on for that show, which is an added bonus. Email Feedback@kerrang.com to claim your prize!*



INK THE END

Here's **@LinkinParkfan67**'s *stunning Chester Bennington tattoo. A beautiful tribute to a beautiful man. The pain of losing the Linkin Park legend still stings, but seeing fans' continuous dedication to the band and Chester is truly heartwarming. Stay strong, Linkin Park Family <3*

GRIN 'EM ALL

"Lars Ulrich and I at the O2 last month. We discussed relative distances of the meet and greet folk and Royal Blood," says **@the_ziggurat**. *We have no idea what that means, but it looks like you had a blast, and that makes us happy. So… yeah.*

TEAR IN MY ART

You know who we really miss right now? twenty one pilots. We're grateful, then, for **@immmmy ray**'s *lovely drawing of Tyler Joseph. Even if it does look like the TØP man is silently judging us. We've let ourselves go in the run-up to Christmas, alright, Ty? Leave us alone.*

NEXT WEEK

WIN! TICKETS TO SEE ALL TIME LOW!

Wanna snag a pair of tickets to see All Time Low – supported by Pierce The Veil, no less – on tour in the UK next year? Well, here's what we're looking for…
1) A selfie with Creeper where you're kicking up the lovely Autumn leaves. 2) A drawing of Dave Grohl doing a Bushtucker Trial (because I'm A Celeb is back and it's great). 3) A photo of some soup with Keith Buckley's face in it made out of croutons. Good luck!

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THREE CHEERS TO THE GREATEST

MALCOLM YOUNG
1953 – 2017

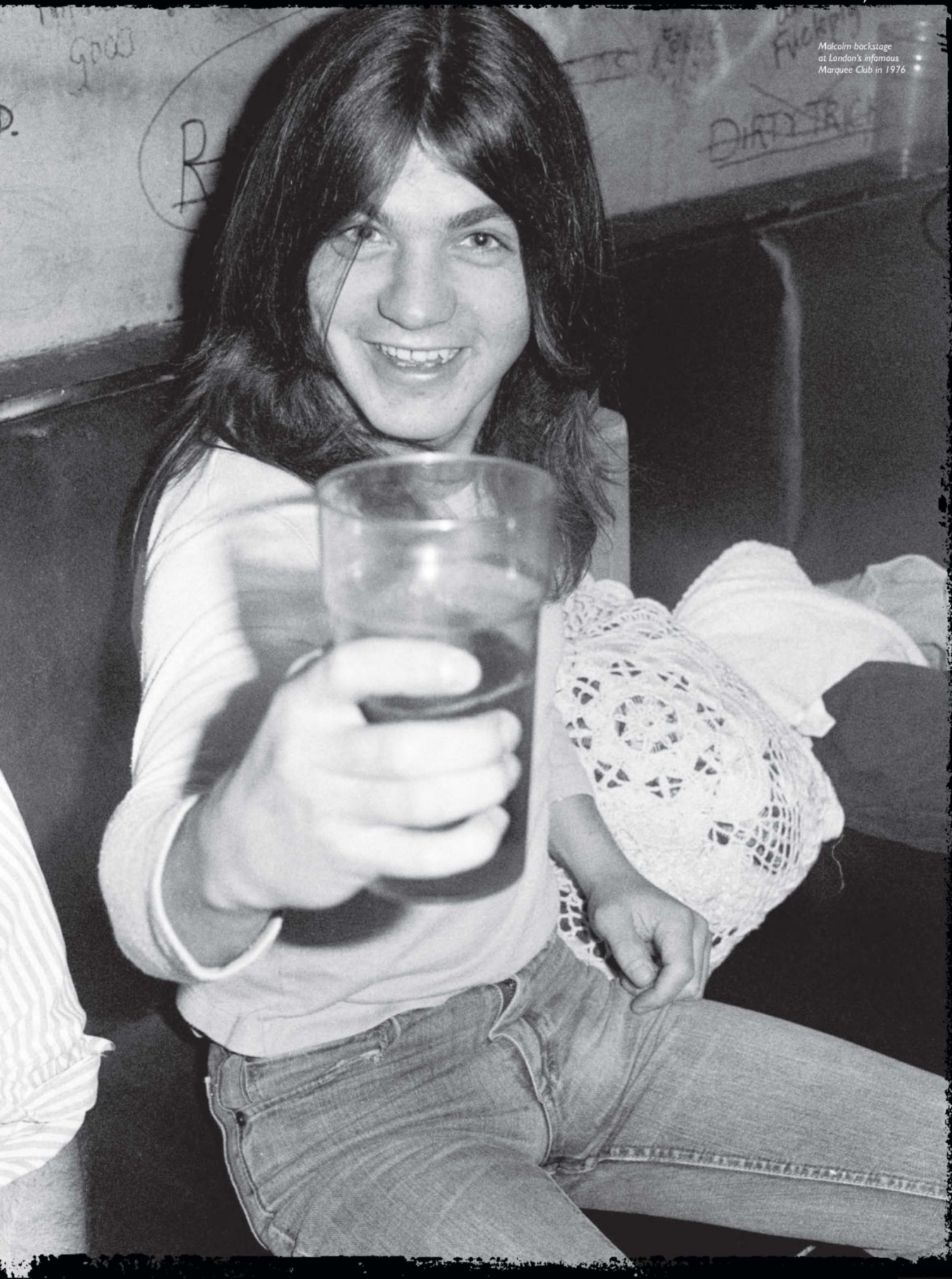
FEW BANDS ARE MOULDED IN THE IMAGE OF ONE MAN, BUT **MALCOLM YOUNG** WAS THE HEART, SOUL AND BRAINS OF A GANG WHO SHAPED ROCK MUSIC. PAUL BRANNIGAN PAYS TRIBUTE TO **AC/DC**'S LEADING FORCE, AND RETRACES HOW A BAND OF BROTHERS SHOOK THE WORLD…

PHOTOS: GETTY

In the summer of 2003, the two greatest rock'n'roll bands in the world went head-to-head for a short series of shows.

AC/DC and The Rolling Stones had long shared a mutual appreciation, and after Ronnie Wood invited Malcolm and Angus Young onstage to jam on a loose cover of blues standard Rock Me Baby at a Stones gig in Sydney, Australia in February of that same year, the two camps bonded, and an agreement was made that the Young brothers' band would open for Mick Jagger and co. at a trio of German stadium dates in June. AC/DC hadn't played in a supporting role to anyone since 1979, when they opened for The Who, but their logic for accepting the booking, as plainly stated on ACDC.com at the time, was simple: 'Hey, it's the Stones!'

The two bands would play one more show together that summer, a one-day festival in Toronto organised to promote tourism after an outbreak of SARS (Severe Acute Respiratory Syndrome) in the city claimed 42 lives. However, in the run-up to this gig – the largest paid concert ever staged in North America with an estimated attendance of 450,000 – AC/DC's presence on the bill was almost wholly ignored by media outlets fixated upon the headline act. This slight rankled with 'DC's combative,

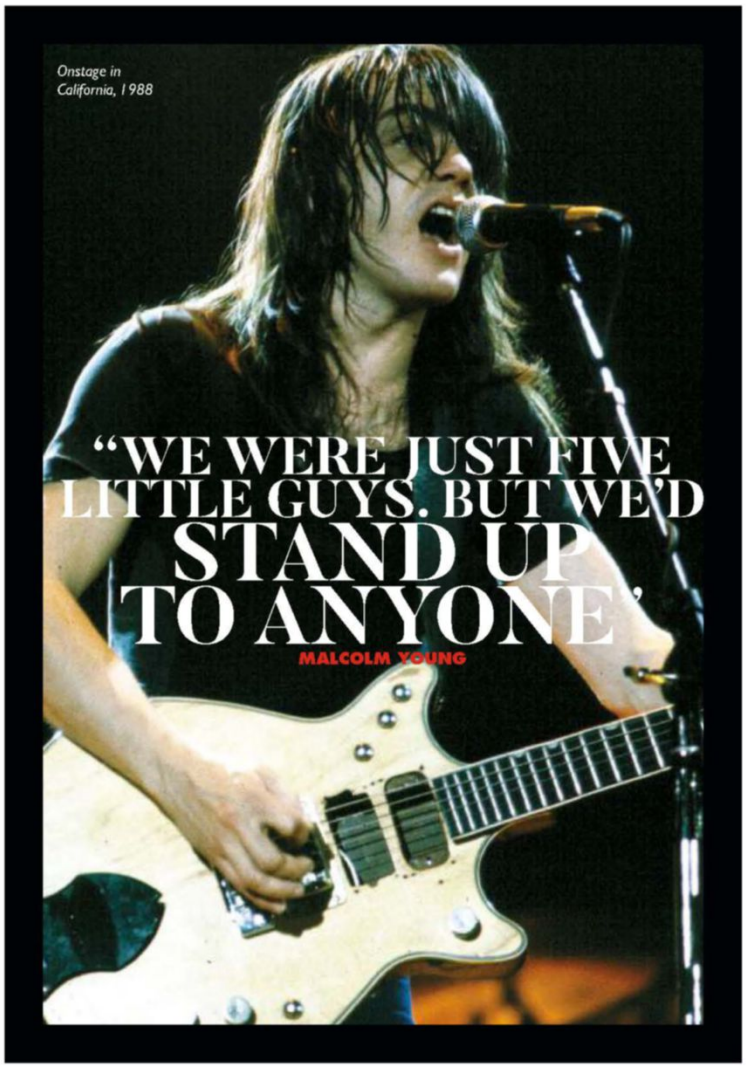


Malcolm backstage at London's infamous Marquee Club in 1976

redoubtable band leader Malcolm Young, and re-ignited the feisty 'us against the world' spirit which had served the Australian band so well in their formative years.

"We thought, 'We'll fucking show them!'" Malcolm told Kerrang! later that same year. "On the night, we went for the throat. We were like animals hitting the stage, and everything came good. We definitely blew the Stones away that night. The next day, all the press were talking about us. More importantly, the punters knew. That's what matters. Sometimes you just wanna say, 'Follow that!'"

The story speaks volumes about the character of AC/DC's rhythm guitarist, who passed away on November 18. In a short, dignified family statement confirming the 64-year-old musician's death, Malcolm was hailed as "a songwriter, guitarist, performer, producer and visionary who inspired many," a touching tribute that typically undersells his significance. The guitarist was AC/DC's spine, soul and heartbeat, a tough, no-nonsense, astute anti-star with the ambition, determination and foresight to push his band from rough outback pubs to the stages of the world's biggest stadia. In his trademark schoolboy uniform, Angus Young will forever represent the public face of AC/DC, but it was Malcolm, 22 months his senior, who drove the band from the back, both onstage and off. AC/DC's quiet man, he was the architect of a signature sound which shook the planet and will reverberate forever in our world.



Onstage in California, 1988

Malcolm was born in Glasgow on January 6, 1953, the seventh of eight children born to William and Margaret Young. The close-knit family lived in Cranhill, a working-class housing estate in the north-east of the city, until Malcolm was 10 years old, when his mother, father and five of his siblings emigrated to Sydney. Assimilating into their new environment would present challenges for the family, with Malcolm initially becoming a target for bullies at his new school, Ashfield Boys High School, due to his diminutive stature and distinctive accent. His tormentors would quickly learn, however, that the youngster was utterly fearless, never one to back down from confrontation, and his reputation as a ferocious scrapper quickly spread. Indeed, the school authorities became so familiar with Malcolm that when Angus enrolled at Ashfield Boys, he was caned on his very first day, "to make sure I didn't get any of his ideas", the younger boy later recalled.

Unlike most kids who pick up a guitar, for the Young brothers the notion of a career in music was never merely a fanciful dream. When the family emigrated, Malcolm and Angus' gifted older brother Alexander elected to remain in the UK to pursue his own musical ambitions, his gamble paying off when his band Grapefruit befriended The Beatles and scored a Top 30 hit in 1968 with their debut single. By then, George Young, seven years Malcolm's senior, was already a bona-fide pop star in Australia, co-writing no fewer than seven Top 10 singles for his band The Easybeats in 1965 and '66. Malcolm's trademark 1963 Gretsch Jet Firebird guitar was actually given to him by Easybeats guitarist Harry Vanda, and the group's success was an understandable source of inspiration for the teenager as he got to grips with the rudiments of the instrument.

"I was just going into puberty and we were getting all these screaming girls, a couple of hundred of them, hanging outside our house for a glimpse of The Easybeats, who were like Australia's Beatles," Malcolm told K! journalist Sylvie Simmons in 2000. "Me and Angus used to hang out there with them thinking, 'This is the way to go!' That planted the seed for us."

Malcolm's earliest musical heroes were rock'n'roll pioneers Chuck Berry and Little Richard, bluesmen Muddy Waters and Willie Dixon and, later, The Who, The Beatles and the Stones, "stuff that gets your blood going," he told this writer in 2003. He developed a percussive, stripped-back, rhythm-focused guitar style, taking influence from piano players as much as guitarists. When he formed AC/DC in 1973, he already had a very distinct vision of what the band should be.

"He said, 'We're going to play the only music worth playing: rock'n'roll,'" Angus Young recalled in a newspaper interview 30 years on. "'And we're going to play it hard.'"

At AC/DC's first gigs, and indeed on early recordings such as Soul Stripper, Malcolm and Angus shared rhythm and lead guitar duties. But, although technically a more gifted musician at the time, Malcolm quickly decided that his younger brother should take the spotlight, telling Angus, "You take the solos. I'll just bang away back here." When vocalist Dave Evans voiced his opposition to the idea, he was brusquely informed, "If you don't like it, move on." In the end, though, the singer would have that decision taken out of his hands.

"We played in Melbourne one night and it was a really rough crowd, throwing bottles at the stage and shouting, 'Get off, you bastards,'" Malcolm recalled. "The guy had worn all his glitter gear and it wasn't going well. I said, 'Look, take a fucking walk for 20 minutes, we're gonna do some jamming.' We got rid of him and went into some boogie stuff and the whole place applauded. We knew then that as long as we boogied, we'd go okay."

Dave's departure from the group was hastened when the Young brothers hired Ronald 'Bon' Scott, the former frontman of local acts The Valentines and Fraternity, as their tour driver.

"When we met Bon he said, 'I'd love to have a crack at that with you guys,'" Malcolm recalled. "He went back to the hotel, smoked a few joints, goofed around on the guitar and instantly we just knew this ruffian was right."

With the likeable, roguish, Jack-The-Lad Bon at their helm, AC/DC began paying their dues in the kind of Outback bars where the clientele boasted more prison tattoos than teeth. The bars' male patrons wouldn't be much prettier…

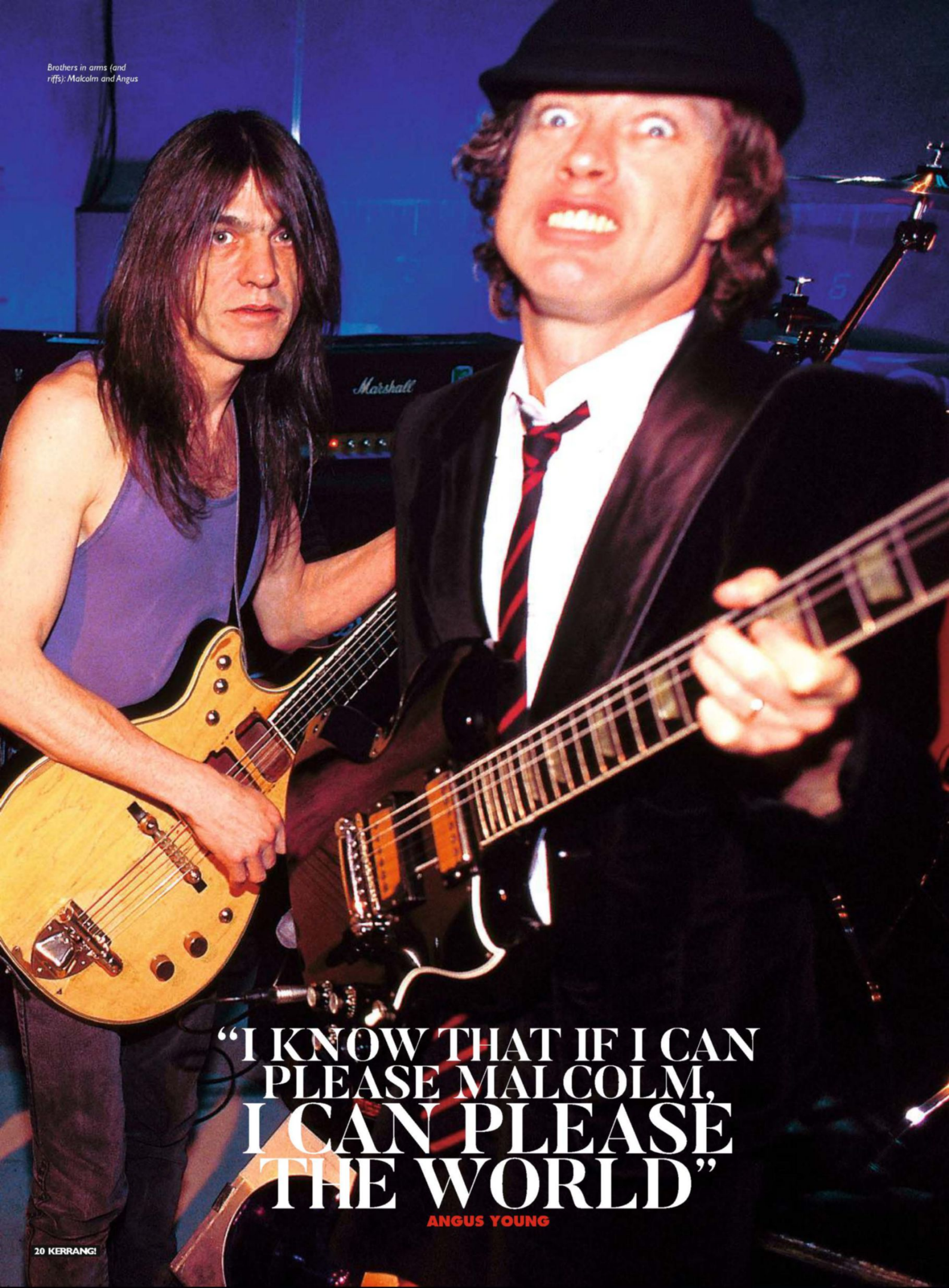
"The places we'd play were full of bikers, brawlers and drinkers coming off a day of work looking for a good time, and all these guys would be looking at me like Hannibal Lecter looking at his next victim," Angus Young told the Chicago Tribune. "We would come out and as soon as they saw me, they'd say, 'What's this? Breakfast?' Then we'd play, and the shock would hit: the fool can play! We played by feel. We felt as though you could put us on any stage, and we would find a way to win that crowd over. We had that attitude: 'We can't fail. You might not like it right now, but you will.'"

"We were told by club owners that they wanted people to dance so they'd drink more," Malcolm recalled. "That's how we cut our teeth – getting people hot and sweaty and drinking and enjoying themselves. We stayed on that and stayed true to it. Anything after that was a bonus.

"We were just five fucking little guys carting our own gear around in a van and it was always hard going. But we'd always stand up to anyone. When you've got five little guys turning around going, 'Yeah? What are you gonna fucking do about it?' it made people think, 'Hang on… maybe they've got guns or something.' We had to fight a *lot*. There'd always be troublemakers there after the shows waiting for us. We'd get bricks through the window. Or, when we'd go to the bush towns, we'd have shotguns pulled on us, just for being there, basically."

That sense of danger, of racing adrenaline and 'fuck you' defiance, carried through into the band's earliest recordings (collated on the albums High Voltage and T.N.T), overseen by producers George Young and Harry Vanda. Tracking in the studio as if they were playing a live show, indeed often working within an hour of coming offstage from

Angus: always one for making a good first impression



Brothers in arms (and riffs): Malcolm and Angus

"I KNOW THAT IF I CAN PLEASE MALCOLM, I CAN PLEASE THE WORLD"

ANGUS YOUNG

a gig, the guitar takes Malcolm and Angus committed to tape were often fractionally out of tune, but all three Young brothers considered feel, energy and dynamics more important than pitch-perfect takes.

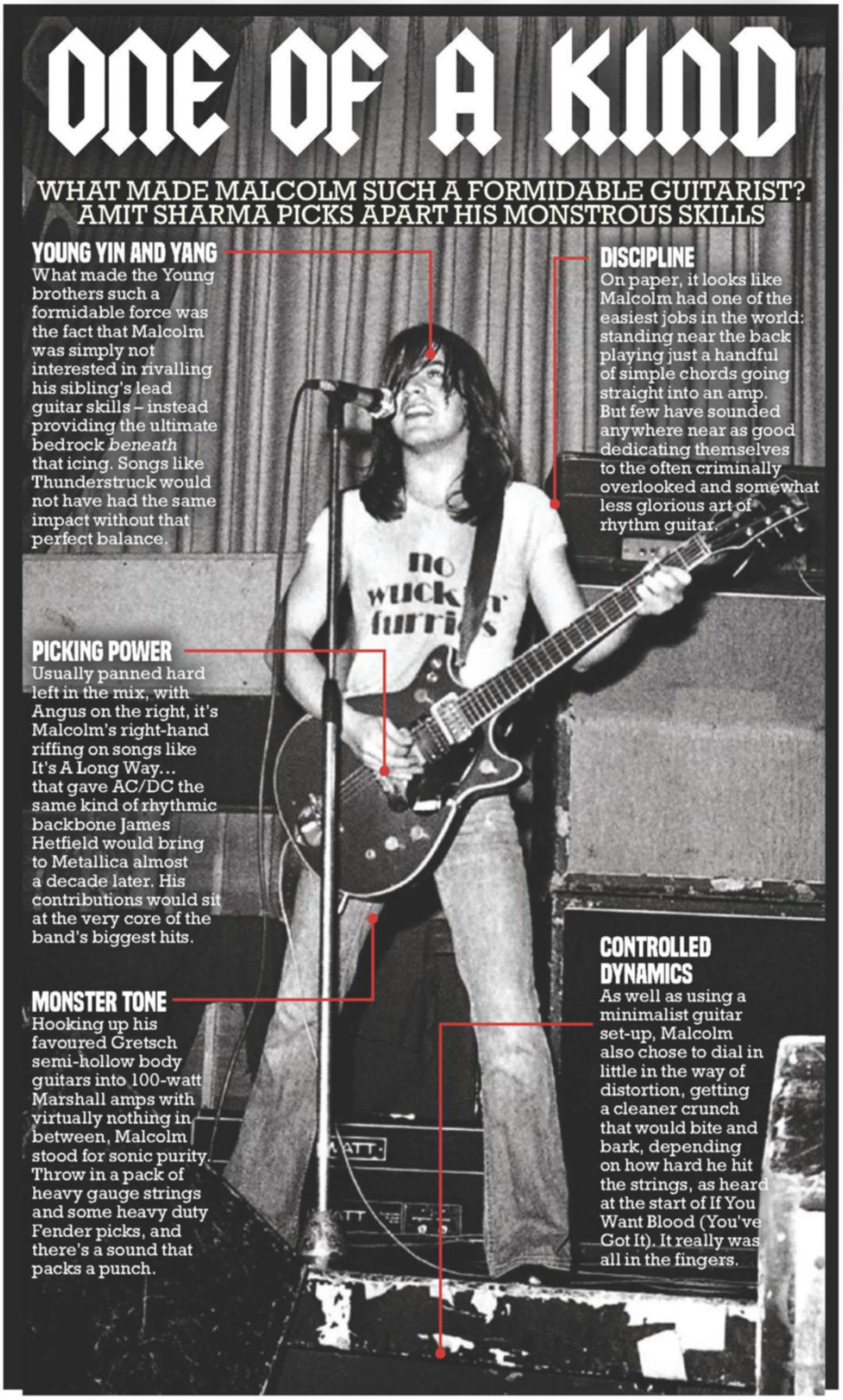
Despite this rough-and-tumble approach, Malcolm's rhythm parts were always disciplined, restrained and knowingly pared back to the most basic chord progressions, freeing up space for his brother to improvise stinging bluesy leads. On songs such as Live Wire and T.N.T., Malcolm selflessly hangs back throughout, never over-playing, never losing control of the mid-pocket groove, achieving maximum impact from minimalist playing, his parts tracked with his amp's volume on low settings, but with the recording mics placed close to the grille. The emphasis, always, was on swagger and swing, which Malcolm considered integral to *rock'n'roll*, as opposed to *rock*.

"Rock bands don't really swing," he told a Dutch interviewer in 2000. "A lot of rock is stiff. They don't understand the feel, the movement, you know, the *jungle* of it all."

"Sometimes I look at Malcolm while he's playing, and I'm completely awestruck by the sheer power of it," Angus Young told Guitar World magazine. "He's doing something much more unique than what I do – with that raw, natural sound of his. Mal's a very tough critic, and I know that if I can please him, I can please the world."

ONE OF A KIND

WHAT MADE MALCOLM SUCH A FORMIDABLE GUITARIST? AMIT SHARMA PICKS APART HIS MONSTROUS SKILLS



YOUNG YIN AND YANG
What made the Young brothers such a formidable force was the fact that Malcolm was simply not interested in rivalling his sibling's lead guitar skills – instead providing the ultimate bedrock *beneath* that icing. Songs like Thunderstruck would not have had the same impact without that perfect balance.

DISCIPLINE
On paper, it looks like Malcolm had one of the easiest jobs in the world: standing near the back playing just a handful of simple chords going straight into an amp. But few have sounded anywhere near as good dedicating themselves to the often criminally overlooked and somewhat less glorious art of rhythm guitar.

PICKING POWER
Usually panned hard left in the mix, with Angus on the right, it's Malcolm's right-hand riffing on songs like It's A Long Way… that gave AC/DC the same kind of rhythmic backbone James Hetfield would bring to Metallica almost a decade later. His contributions would sit at the very core of the band's biggest hits.

MONSTER TONE
Hooking up his favoured Gretsch semi-hollow body guitars into 100-watt Marshall amps with virtually nothing in between, Malcolm stood for sonic purity. Throw in a pack of heavy gauge strings and some heavy duty Fender picks, and there's a sound that packs a punch.

CONTROLLED DYNAMICS
As well as using a minimalist guitar set-up, Malcolm also chose to dial in little in the way of distortion, getting a cleaner crunch that would bite and bark, depending on how hard he hit the strings, as heard at the start of If You Want Blood (You've Got It). It really was all in the fingers.

In April 1976, AC/DC relocated to London, a move they considered essential to break their music worldwide. Their first London gig took place at the Red Cow pub in Hammersmith on April 23, the same night the Sex Pistols were at the Nashville Rooms opening for Joe Strummer's 101ers. When the Australians played the same venue three days later, to their bafflement, they found themselves labelled as an 'Antipodean Punk Extravaganza.'

"We never said we were punks," Malcolm insisted, "but the record company obviously heard the fast 12 bar blues and figured we were the same kind of band. Every interview we did we'd be saying, 'We're not fucking punks, we're a rock'n'roll band!"

"In one place some kid spat on me when I came out," Angus recalled. "I went, 'None of that!' and kicked him in the face. He didn't do it again."

The quintet quickly began to acquire their own hardcore fanbase, and landed a residency at the famous Marquee Club, breaking attendance records with each successive show. By that summer they'd landed a European tour with Ritchie Blackmore's Rainbow, and a slot at the Reading festival, sharing a stage with Detroit guitar hero Ted Nugent and Genesis drummer Phil Collins' side band Brand X. Though the group's global ambitions were dealt a blow when the U.S. division of Atlantic Records rejected their third album, Dirty Deeds Done Dirt Cheap (which would not receive a U.S. release until 1981), their momentum was steadily building. With the following year's Let There Be Rock – featuring the bawdy, timeless Whole Lotta Rosie, the lairy Hell Ain't A Bad Place To Be, and the explosive title-track – they delivered their first true masterpiece, and secured their first UK Top 20 chart position in the process.

1978's Powerage, famously Keith Richards' favourite 'DC album, was even better: "I love it," said the 'Human Riff'. "It has spirit. The whole band means it, and you can hear it." That it's the only AC/DC album title not to feature in a chorus speaks to one of its prime virtues – subtlety. Admittedly there's precious little that's refined in the spiralling, tightening riff on Riff Raff or the downright vicious Kicked In The Teeth, but on the world-weary Down Payment Blues, the twinkling What's Next To The Moon and Gone Shootin', Bon Scott's tender ode to a heroin-using girlfriend, Malcolm Young's playing is at its most mature and tasteful, a word not generally associated with his band.

Atlantic Records were now convinced that 'DC were ready for their leap into the big leagues, and South African producer Robert 'Mutt' Lange was engaged to add polish to their hooligan stomp. The plan worked: Highway To Hell entered the UK charts at Number 8 in 1979, and would go on to crack the Billboard Top 20. AC/DC had arrived.

What happened next to 'DC has been well-documented. On the evening of February 19, 1980, Bon Scott was found without a pulse in his friend Alistair Kinnear's car in East Dulwich after a night out at the Music Machine (now KOKO) in Camden, North London. The singer was pronounced dead on arrival at King's College Hospital. He was just 33. A verdict of 'death by misadventure' was recorded by the coroner, citing 'acute alcohol poisoning'. Unsubstantiated rumours persist that Scott had, in fact, died from a heroin overdose, an argument made explicit in author Jesse Fink's new Bon Scott biography, Bon: The Last Highway. With what some considered indecent haste, a replacement for Bon was found in Geordie frontman Brian Johnson, and by mid-April the band

were in the Bahamas making Back In Black, an album titled in tribute to their fallen brother, which would go on to sell 50 million copies, making it one of the biggest records of all time.

"Making Back In Black was like therapy," Malcolm Young told Kerrang! "Nobody was talking. We were all in serious depression, shock. In the end I rang Angus and said, 'We've got to do *something*.' Everybody wanted us to continue. Bon was a good lad, always up for a laugh. Of course we still think about him, and those memories always bring a smile."

The way AC/DC reacted to the death of their singer would later fuel accusations that the Young brothers, and Malcolm in particular as their de facto leader, were single-minded to the point of ruthlessness in their quest for global stardom. One might equally argue that, as with Metallica's reaction to the death of their dear friend Cliff Burton, the Young brothers were ill-equipped to process grief and reacted in the only way they knew how: by ploughing on ahead, wilfully shutting out the world outside their immediate 'family'.

Regardless, there's no doubt that following Bon Scott's death, the always insular 'DC camp drew together even more tightly. Look at the index of former Kerrang! writer Mick Wall's biography on the band, Hell Ain't A Bad Place To Be, and under Malcolm Young's name you'll see the topics: 'fires [former tour manager] Ian Jeffrey', 'fires [ex-producer] Mutt Lange', 'fires [former manager] Peter Mensch', 'fires [ex-drummer] Phil Rudd', incidents which served to illustrate that one crossed Malcolm at one's peril.

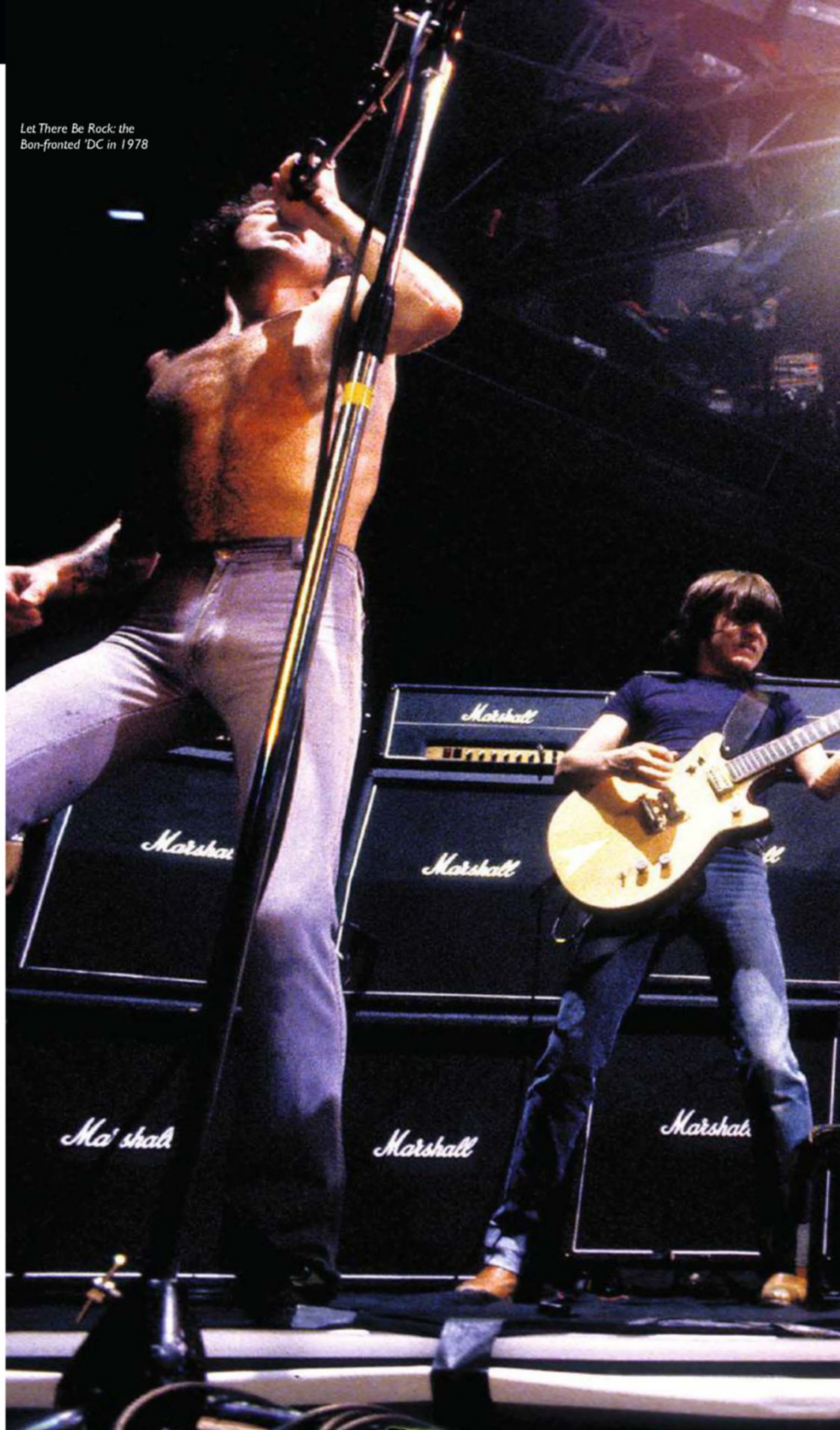
Through such business upheavals, however, the guitarist's focus never wavered. Even when Malcolm was forced to take a sabbatical from the band in 1988, due to concerns over his drinking habits, his eye remained on the ball, to the extent that, after witnessing the band play in LA during his leave of absence, he noted that new drummer Simon Wright's playing was "too fast and too messy" and promptly sacked him upon his return.

Back In Black aside, even the most ardent and loyal AC/DC fan would be hard-pressed to argue that any Brian Johnson-era album trumped anything AC/DC recorded with Bon Scott fronting the band, but even during the leanest years, Malcolm supplied riffs that will resound through the ages – Guns For Hire and Nervous Shakedown on 1983's Flick Of The Switch, the funky Meanstreak on Blow Up Your Video (1988), the glorious Thunderstruck on The Razors Edge (1990).

The quintet's 2008 album Black Ice was actually their finest for 25 years, its supporting tour proving AC/DC's enduring popularity, grossing roughly $440 million, making it the fourth highest-grossing concert tour of all time. The revelation, then, in September 2014, that Malcolm had been suffering from dementia throughout – having to daily relearn the rock anthems he'd been performing for decades – was the bitterest of ironies. Even then, 2014's Rock Or Bust bore Malcolm's name as a co-writing credit on every song, as Angus single-handedly knitted together riffs his brother had compiled in the previous years.

Afforded privacy in the final years of his life, little was seen or heard from Malcolm after his retirement from AC/DC was made official. In truth, the countless written articles on his exit from the hard rock institution he piloted so devotedly already had the feel of obituaries. When the news broke of his death on November 18, however, the rock world was plunged into mourning. Yet no statement carried the poignancy of the words Angus penned for his late brother.

"As his brother it is hard to express in words what he has meant to me during my life, the bond we had was unique and very special," wrote Angus. "He leaves behind an enormous legacy that will live on forever. Malcolm, job well done."



Let There Be Rock: the Bon-fronted 'DC in 1978

12-STAR SALUTE

THE ROCK WORLD PAYS ITS TRIBUTES TO A MAN WHO SHAPED THEIR LIVES

"I'm gonna miss him. Everyone in rock is."

ALICE COOPER

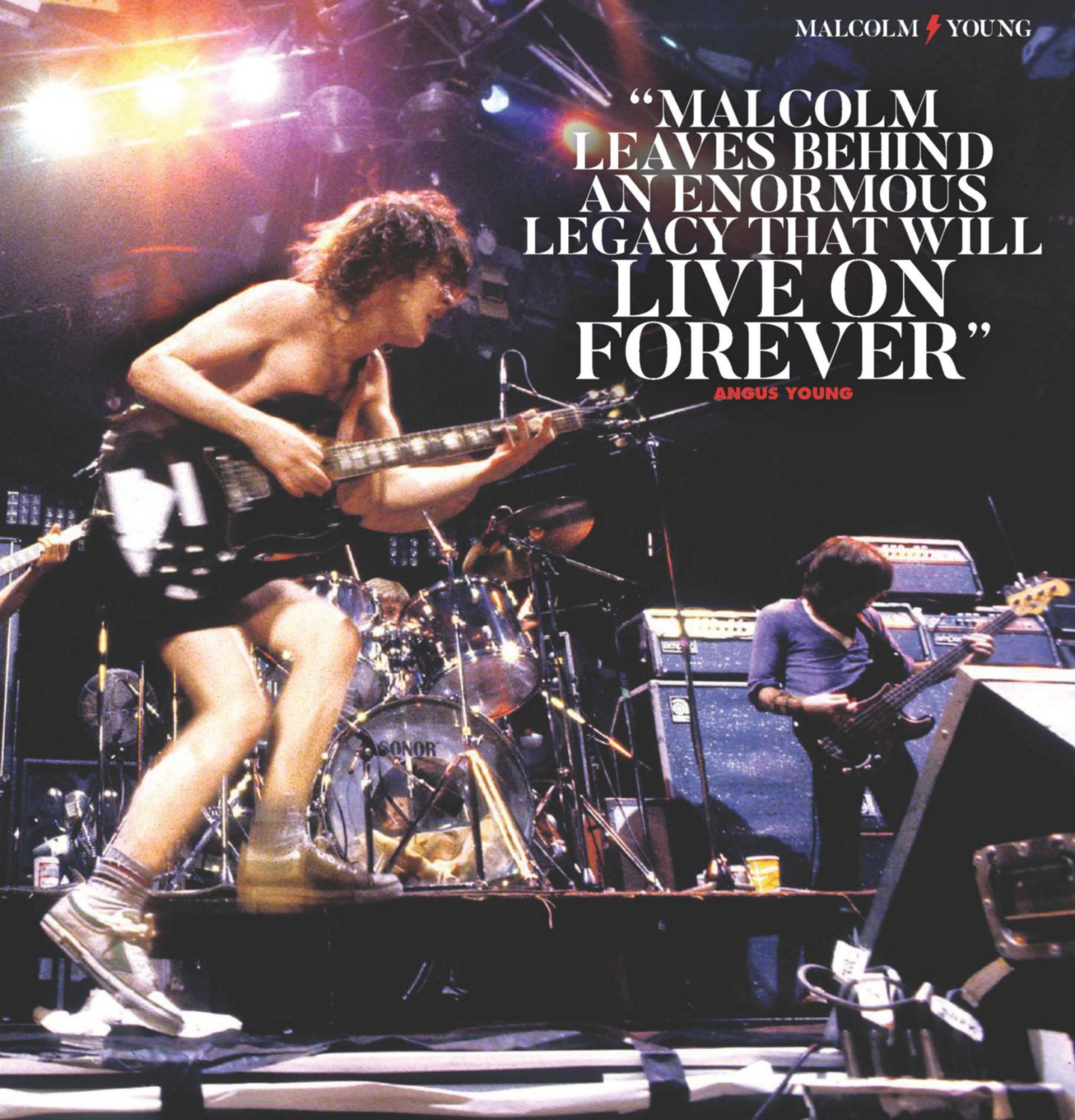
"Your music is the definition of inspiring."

LARS ULRICH, METALLICA

"Malcolm is gone, and although his music lives on, there

"MALCOLM LEAVES BEHIND AN ENORMOUS LEGACY THAT WILL LIVE ON FOREVER"

ANGUS YOUNG



are no words to express this sadness."

DAVE MUSTAINE, MEGADETH

"Thank you for leading me down the path of rock'n'roll."

BEN BRUCE, ASKING ALEXANDRIA

"This is a monumentally sad day."

SLASH, GUNS N' ROSES

"What he means to me is unquantifiable. I am a rhythm guitarist because of Malcolm Young."

SCOTT IAN, ANTHRAX

"He set the standard for what hard rock should be."

ANDY BIERSACK, BLACK VEIL BRIDES

"Thank you, Malcolm, for the songs, and the feel, and the cool."

DAVE GROHL, FOO FIGHTERS

"Malcolm was my friend and the heart and soul of AC/DC. I had some of the best times of my life with him."

EDDIE VAN HALEN, VAN HALEN

"So sad to learn of the passing of yet another friend. God Bless AC/DC."

OZZY OSBOURNE

"#1 greatest rhythm guitarist in the history of rock'n'roll. Thank you for everything."

TOM MORELLO, RATM/PROPHETS OF RAGE

"He was an incredible guitar player and the glue for that band onstage and off."

JOE ELLIOTT, DEF LEPPARD

BEING FRANK

TO THE WIDER WORLD, **FRANK CARTER**'S RISE WITH **THE RATTLESNAKES** APPEARED UNSTOPPABLE. BUT UNDER THE SURFACE, THE FRONTMAN WAS DEALING WITH PROBLEMS HE COULD NO LONGER IGNORE. AHEAD OF HIS RETURN TO UK STAGES, HE TELLS DAVID McLAUGHLIN WHY IT'S IMPORTANT WE ALL LOOK OUT FOR EACH OTHER

PHOTOS: ED MASON

If you thought that Frank Carter was intense onstage, you should try looking into the whites of his eyes and asking uncomfortable questions about his personal problems. Better yet, he says he woke up feeling cranky and didn't really want to talk to Kerrang! this morning. Because yesterday was a hard one, apparently. And it was all down to a particularly trying session with his therapist – someone with whom he now meets three times a week.

"It ruined my whole fucking day," he spits, somehow managing to simultaneously seethe while sipping camomile tea – a curious visual contradiction. "She said some shit to me that felt like she'd broken a fucking breezeblock over my head. But that's all part of the process. It's complicated."

It sure is. But that process is about getting better. It's about Frank Carter making positive changes in his life; to improve himself, to address underlying issues that have plagued him for years, and to provide the tools to help him steer the good ship Rattlesnakes into calm seas once again.

Earlier this year, waves started crashing against the bows of that vessel a little too heavily, hitting its captain just a little too hard. The band had played on all but one weekend this summer, the culmination of almost two years of non-stop graft, with the

momentum sparked by second album Modern Ruin showing no signs of dissipating. Something had to give, and in September it did, with the cancellation of a European tour in support of Papa Roach just days before shows were due to start. In an emotional statement released via the band's online channels, Frank cited mental health issues and spoke of "loneliness [that] will kill you, if you let it." Following a summer that saw both Chris Cornell and Chester Bennington succumb to their personal demons, these were worrying words indeed. One month later, further shows in North America were pulled.

Frank's hands-free mic concept needed some development

GETTY

But as you read this, The Rattlesnakes are mere days away from a live comeback, hitting the road again for their biggest gigs to date on UK and Irish soil, ending 2017 with a major celebration in London at the O2 Academy Brixton. The question is: will the frontman be ready?

"I *need* this tour," comes his unequivocal, defiant response. Then Frank stares into his teacup and furrows his brow, as if still internally wrestling with the paradox of craving the very thing that just a few months ago forced him to press pause and take a much-needed breather.

"The stage has always been a form of therapy for me," he explains. "For years, every night I've literally got up onstage and I've just raged and vented. It's a catharsis – it has to come out, but like all things that are incendiary, it can be explosive and it can be damaging if it's not controlled. That's what gigs have been to me: secure demolitions.

"It's as much my salvation as it is my prison," he adds, almost wincing at how heavy those words seem when said aloud. "That sounds totally overly dramatic, but it's the reality. The way I performed for years was like a form of self-harm, but it was a celebrated self-harm. That's borderline unhealthy."

Anyone who has ever seen Frank Carter play live – whether that be during his time fronting The Rattlesnakes, Pure Love or Gallows – can recognise truth in that claim. Never one to half-arse a performance, his transformation from intensely private introvert offstage, to frothing pitbull on it, is remarkable. The difference now is he's making efforts to understand why he needs this, why each side of that duality requires time and space for expression, and why he doesn't have much choice in the matter. Cancelling the past few months of shows has been nothing short of a necessity.

"In the past I've just gone and gone and gone until I broke," he admits. "And usually I'd just end a band [when that happened]. I'd be fucking done. That can't happen with Rattlesnakes, because Rattlesnakes is too important. I needed time off, but not permanently. I just needed time to focus."

It was a combination of exhaustion and the heartbreak of being away from home for extended periods of time that did the damage. Coming back from five weeks on the road in America earlier this year, only to realise that his then-two-year-old daughter Mercy had said her first words in his absence, was "devastating".

It opened Frank's eyes to the harsh reality of touring as a grown man with real-life responsibilities. Back home, things kept moving forward without him, and the price to pay was too much to bear. Meanwhile, internal pressures were building, and manifested as increasingly severe anxiety.

"It's definitely not a new thing for me," he confesses, "but I just didn't know what it was before. People noticed the change in my behaviour. I knew what was going on, but I wanted to be a typical 'man' about it; to just keep going, and that's utter rubbish."

Initially, it was encouraging words from Jacoby Shaddix that helped. The Papa Roach frontman reached out and called Frank on the day he decided to take a break. Being no stranger to troubles himself, instead of raging about the 11th hour drop-out, he offered support and understanding.

"He was so fucking relaxed about the whole thing," Frank reveals. "He's a proper fucking idol and a mentor to me. He said, 'I 100 per cent back your decision. You need this, so take the time to get right. There is no hard feelings here.' He should've been pissed off with me, and he had every reason to be, but he was brilliant."

That spirit of solidarity resonated and has stayed with The Rattlesnakes vocalist since. It's helped him develop a new perspective on his purpose, and it's something he wants to champion within the rock community going forward.

"Compare our scene with the grime scene," he begins. "There, you're talking about people who are actually disenfranchised, who are discriminated against, who have never had a voice and yet they're all unified completely. That's what I want to do. I want to smash the ego in rock music. I want to pull the plug on the toxic competition between us, to know that we are in this together; we can inspire each other, be friends, and talk about our problems. Look at rock music's addiction problems, its alcoholism, misogyny and suicide rates. Would any of that exist if we talked more? If we had stronger foundations, friendships and a brotherhood that looked out for each other?

"Rock music is a proper crucible," he continues, fired up, "where you can pour all these elements in, melt them down and create phenomenally beautiful art. Only ego and competition undermines that."

Watching and listening to Frank become increasingly animated on the point, it's fair to say that he's back to

SPRAY IT WITH LOVE

FRANK TAKES US INSIDE HIS NEW SINGLE, SPRAY PAINT LOVE

"It's basically an obituary of a love song," Frank explains. "It's about understanding that a change is coming. It's about understanding that you can be mentally prepared for something to happen, but not necessarily emotionally prepared for it. We were in the studio recording the music two weeks before we were supposed to go on tour, but I had actually written the lyrics to it much earlier in the year.

"I was in a weird headspace. I found a lot of fairly morbid comparisons between what I was seeing out of the window on the highway in America at 4am, with what was going on in my life. It's a heavy thing to contend with."

A Rattlesnake in sheep's clothing

"THERE'S STRENGTH IN VULNERABILITY. YOU HAVE TO BE ABLE TO SAY, 'I NEED HELP'"

FRANK CARTER

feeling at least something like his old self again. Albeit, a more mellow and a somewhat enlightened version of that old self. Incredibly, he says all of this just occurred to him in the car on the drive into town to meet us.

All through our catch-up, it's obvious that the Frank Carter who sits in front of Kerrang! today is a man much changed from the one we've known in years gone by. The same, but different. That's because the past few months have come with home truths and tough lessons. He's started facing up to things he'd been running from for a long time, and it will be an ongoing and difficult process. It won't happen overnight, but there is a determination to be a better man, to be a force for good in the world, and to break the behavioural patterns of his past, in order to appreciate the present more. He's not even *thinking* about the future. Perhaps most importantly of all, he's learned what it truly means to be strong; to no longer have to pretend or put a brave face on when he's feeling anything but.

"We have to be more open about these things," he admits. "To me, masculinity is about strength, but there are different types of strength. There's an enormous amount of strength in vulnerability. You have to be able to say, 'I need help,' because that's the strongest you can be."

It's not just about him now, either. Time spent reflecting and taking himself to task has opened the frontman's eyes to all sorts of things he hadn't previously countenanced. Not least the fact that rock music can be a more welcoming environment than it currently is.

"I never thought about the female experience before," he explains of this newfound empathy, one he freely admits is linked to fatherhood. "Without sounding crass, why would I? I was a 21-to-28-year-old white male, living as a rock music frontman. I only thought about myself. I was a selfish piece of shit, I never thought about anyone else.

"I want to create an equal and safe space environment for everybody. It doesn't matter who you are, what your race is or what your religion, sexual preference or age is, you should be able to have fun at a Rattlesnakes gig. We came up in a world of punk rock and hardcore, and our space was always intended for outcasts, underdogs and those less accepted in society. It's an exciting time to be alive, because this is the revolution. We're living it."

It's a noble quest, and if such a revolution is to be successful, there can be no better person to fight that battle on the frontlines. But niggling concerns about how much toll it might take still persist. Then again, what is the alternative – giving up the fight? Frank insists he's much better today, but there's still a lot of work to be done.

"I'm content right now, but I don't think you can ever have enough time to get yourself right," he reasons. "It's a constant process, but the fact is life can't end because you're unwell. It's about managing that illness and I am. I'm eating better, I'm exercising more and drinking camomile tea helps! I'm a much healthier person than I was, in mind and body."

The contrast between Frank Carter in 2017 and the unpredictable ball of rage he used to be is a stark one. It's impossible to imagine him saying such things 10 years ago…

"Fuck no!" he says, amused by the very suggestion. "I would've punched ya! I've come a long way…"

With that, it's probably as good a time as any to let Frank go about his business and not disturb him any longer. After all, he's got some work to do.

FRANK CARTER & THE RATTLESNAKES TOUR THE UK AND IRELAND THIS WEEK. SEE THE GIG GUIDE FOR INFORMATION

THE USED

FEBRUARY 2018

SUN 11 NOTTINGHAM ROCK CITY
MON 12 MANCHESTER O2 RITZ
THU 15 BRISTOL O2 ACADEMY
FRI 16 LONDON O2 SHEPHERD'S BUSH EMPIRE

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WED 21 MANCHESTER ACADEMY 3
FRI 23 LONDON O2 ACADEMY ISLINGTON
SAT 24 BIRMINGHAM O2 INSTITUTE2
SUN 25 BRISTOL FLEECE

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DANCE GAVIN DANCE

VEIL OF MAYA

MARCH 2018

SAT	03	BIRMINGHAM ASYLUM
SUN	04	BRISTOL MARBLE FACTORY
MON	05	NEWCASTLE RIVERSIDE
TUE	06	GLASGOW GARAGE
WED	07	MANCHESTER ACADEMY 2
THU	08	NOTTINGHAM RESCUE ROOMS
FRI	09	LONDON O2 ACADEMY ISLINGTON

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A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY

CHRIS LOPORTO

CAN'T SWIM ARE ON TOUR IN THE UK THIS WEEK. GIVE CHRIS SOMETHING TO TELL HIS MA ABOUT...

CAN'T SWIM

THE FIRST TIME I SANG IN PUBLIC WAS...

"The first time Can't Swim played a show, so only about two years ago! I grew up playing drums and I never sang before this band started, and we got signed and put out a song before we ever played a show. It kind of crept up on me. When I was a kid and fantasising about being a rockstar, I always saw myself behind the drums."

GROWING UP IN MY HOMETOWN WAS...

"Pretty uneventful. It's a beach town called Keansburg, and back in the '60s it was referred to as 'the gem of New Jersey', but it kind of went downhill fast after that. There's only about 1,000 people living there, and it's pretty quiet. It's smack in between New York City and Philadelphia, though, so if you love music there's millions of shows to go to. I live relatively close, even now, because it'll always be home."

IF I HAD TO GET A JOB I WOULD BE...

"A drum teacher. I don't think I could leave music altogether, and before Can't Swim I was teaching kids and really enjoying it. There's something rewarding in working with young people who love music and want to make it a part of their lives. Other than being away from my mom for long periods, not being able to tutor because I'm on the road so much is the biggest bummer about touring."

THE THINGS I CAN'T LIVE WITHOUT ON TOUR ARE...

"Black liquorice, deodorant and dry shampoo. Putting the last two on has brightened many of my days, let me tell you! I was in my early 20s when I discovered that dry shampoo can save your life if you just can't get to a shower for more than a day or so."

THE FIRST THING I DO WHEN I GET HOME FROM TOUR IS...

"Have coffee with my mom and tell her all the crazy experiences from tour. I'm very close with my mom; she's my best buddy, and she's been so supportive – it's all her fault I'm in a band in the first place! She always pushed me to do music. She loves Can't Swim, and if she's at a show I'll give her a shout-out – every time, she goes red!"

THE WAY I KEEP FIT IS...

"Tour! I'll try to run when I'm home, but you'd be surprised how well you stay in shape just loading gear and playing shows every night. If I try to work out on tour it only makes me realise that my muscles are already sore. We're approaching 30, so our backs hurt a little more than younger bands'!"

I'M SECRETLY VERY GOOD AT...

"Ping-pong! It's the only game I ever seem to win at, though I'm not a big sports guy. They're not really my thing, and I'm not very competitive. Besides that, the only thing I'm good at – and my only real interest – is music. I'm pretty narrow in my skillset, if I'm honest, and I'm not much of a video-game guy, either. Basically, I like to play shows and travel."

THE BOOK THAT CHANGED MY LIFE IS...

"On The Road, by Jack Kerouac. My uncle Mike – who actually got me into music and playing drums – gave it to me when I was 17, and it had a real impact on me. It really opened my mind, and it makes you want to experience it; you want to go on the road and see what's outside of your hometown."

ONE THING THAT REALLY SCARES ME IS...

"Cockroaches! I could say something deep, like being forced to live a way other than I'd want to, which is true, but I'm sticking with the cockroaches. I had a couple of bad run-ins when I was a kid. As an adult I can just squish them, but when you're a kid those things are half your size, and that's just terrifying!"

BEFORE I DIE I WANT TO...

"Travel more. There's so much of the world I haven't seen yet. I would also love to get us to a position where we can say, 'Okay, there's 30 people in South Africa who want to see us, let's book a show, see the sights, and play to however many fans turn up.'"

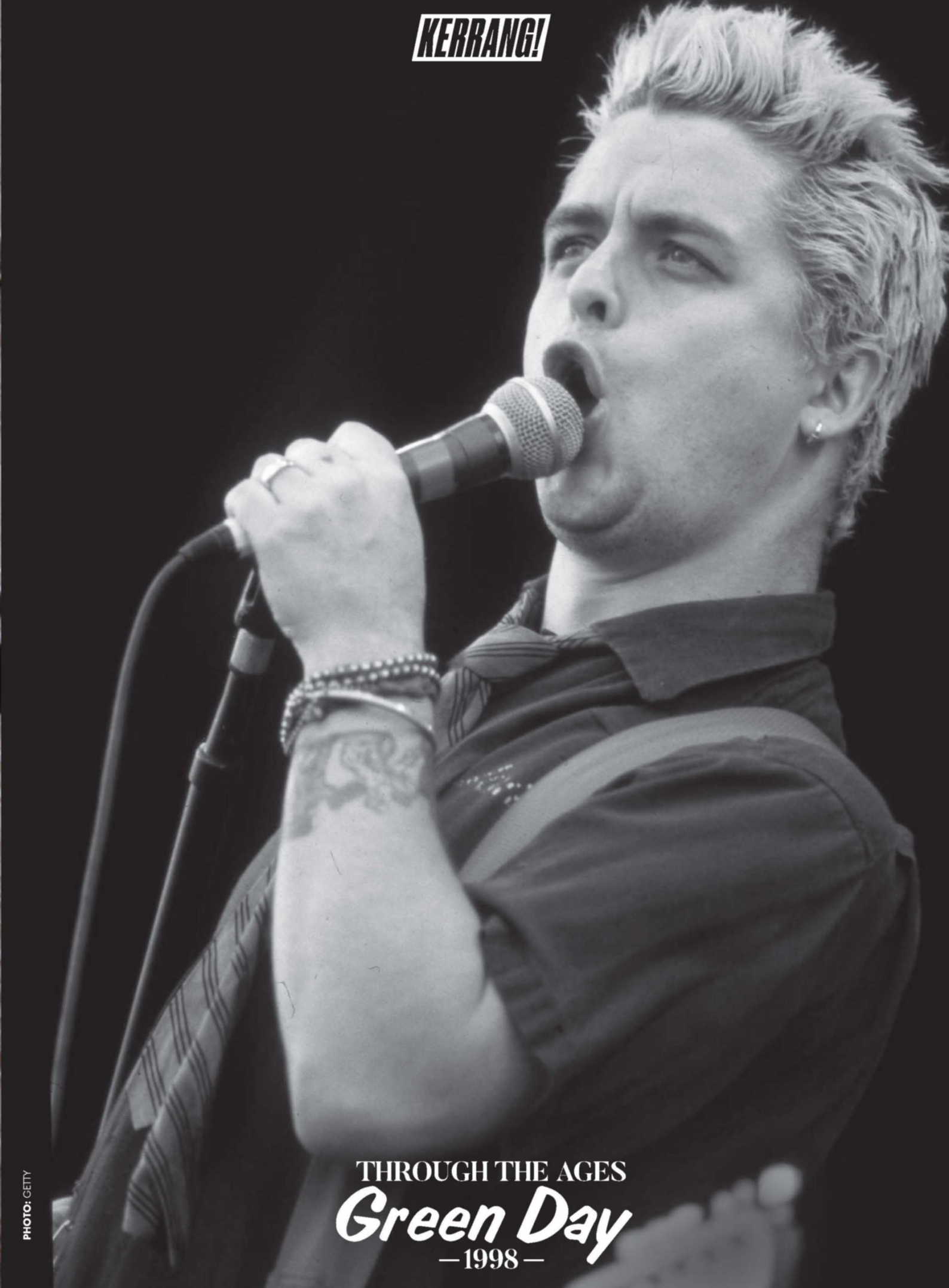
WORDS: DAN SLESSOR. PHOTO: PAUL HARRIES

THROUGH THE AGES

GREEN DAY

—1994—

PHOTO: GETTY



THROUGH THE AGES

Green Day

—1998—

PHOTO: GETTY

PHOTO: PAUL HARRIES

THROUGH THE AGES

GREEN DAY

—2000—

PHOTO: NEAL WALTERS

THROUGH THE AGES

GREEN DAY

—2005—

PHOTO: PAUL HARRIES

THROUGH THE AGES

GREEN DAY

— 2009 —

KERRANG!

THROUGH THE AGES

GREEN DAY

— 2017 —

PHOTO: PAUL HARRIES

CURTAIN

For the last time, Creeper, clean your room!

ON CALL

CREEPER'S THEATRE OF FEAR TOUR IS SET TO BE THEIR MOST MAGICAL LIVE SHOW EVER, AS IT BRINGS CLOSURE TO THE ETERNITY, IN YOUR ARMS CHAPTER. WILL GOULD REFLECTS ON A LIFE-DEFINING 12-MONTH JOURNEY...

WORDS: RYAN DE FREITAS **PHOTOS:** TOM BARNES

Creeper, even the most begrudging of observers would admit, have had one hell of a year. In March they released their 5K-rated debut album, Eternity, In Your Arms, and set off on a headline tour, becoming Kerrang! cover stars in the process and enthralling fans with the mystery of James Scythe's disappearance. In June, they took Download by storm with a main stage set that showed their readiness for massive occasions. Right after that, they earned their stripes during an all-summer stint on Warped Tour. And now, as 2017 drifts to a dark, freezing conclusion, the band are gearing up for their biggest shows yet on The Theatre Of Fear tour.

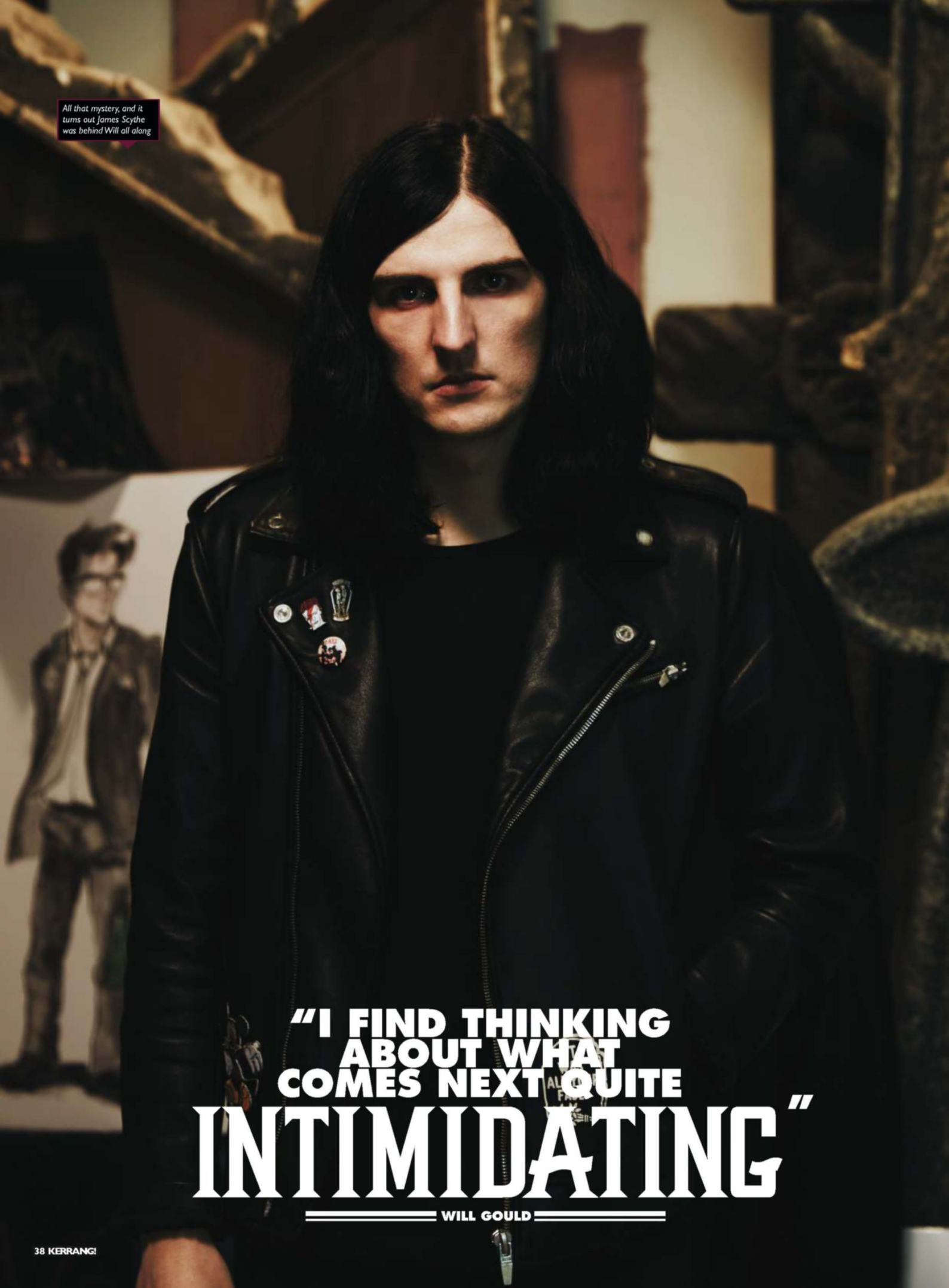
It's strange, then, that as his bandmates are setting up in their Southampton practice room to rehearse for the final outing of the year, frontman Will Gould isn't in a celebratory mood.

"I feel good about how the year has gone," he says, stepping outside and leaving his band to start practice without him. "But, honestly, I'm just really tired now."

To give Will his dues, it's been a long day. The band had a photoshoot this morning before Will rushed off to the studio to do some recording, and since then it's been non-stop with phone calls and so many other commitments that he ended up late for practice, which will run into the night. All this comes during what is supposed to be a quiet period for the band, too.

"We've reached quite a lot of milestones in quick succession," Will continues. "Creeper's always had a very fast trajectory, but I wasn't prepared for how much it was going to grow this year. It's catapulted us into kind of a weird place."

There is a surprising weight to Will's words,



All that mystery, and it turns out James Scythe was behind Will all along

"I FIND THINKING ABOUT WHAT COMES NEXT QUITE INTIMIDATING"

WILL GOULD

displaying weariness that runs deeper than mere tiredness. The end of this year is expected to be something of a victory lap for Creeper but, despite the glory on the surface, the past 12 months haven't been easy on the band. And that 'weird place', Will has realised, isn't somewhere he feels particularly welcome.

"We're very different to the bands that are usually put in our position," he says. A quickening of Will's speech suggests he has something to get off his chest. "It makes me wonder how made for 'the industry' I really am. I wonder if this band is cut out for it.

"A lot of bands have a blueprint for success that they're trying to follow. I'm always having to weigh up what I agree with and what I'm comfortable doing. I have a very specific vision for everything Creeper has to be. And I don't know how well that thing fits into the music industry."

Still, Creeper are *supposed* to be the outsiders. It's part what makes them so beloved. As isolating as it might feel, that they aren't just another cog in the machine, is exactly why everyone is rooting for them.

But it's not just a feeling of unbelonging that has prevented Will from getting comfortable. In even the band's highest moments, they've faced adversity.

Their Download set, which looked and sounded triumphant from the crowd, was mired by technical difficulties, meaning the band couldn't hear each other for much of the set, causing a panic in Will. "The week before," he recalls, "all I could think about was going to Donington as a kid to see Ozzy Osbourne. I remember thinking about how I'd be playing in the exact same spot – 'Fucking hell, that's scary. Hope I don't mess up!' And then that happened."

Unable to hear anything and convinced that they'd blown their shot, Will took a chance that went on to save the set.

"I vividly remember thinking, 'Fuck, we might have messed this up. I might not get this chance again.' So I decided to go and use the big catwalk, just in case we were never going to get invited back.

"That was when I suddenly realised the magnitude of playing a festival like that, being on such a big stage, but I felt a lot more comfortable on that catwalk, being closer to the crowd. That really brought me back into my comfort zone."

Technical difficulties, however, were the least of Will's worries as the band's stint on punk rock endurance test Warped Tour reached its halfway point, when things took a dark turn.

"Everyone had told us that Warped was going to be really hard but, a month in, it just felt like any other tour. Then the second month kicked in and I ate my words.

I started finding it really hard to socialise and spent a lot of time on my own." Will pauses. "I was having trouble sleeping, so I started taking sleeping tablets, then we'd get up really early and I'd still be drowsy. I'd wake up, have a gin and tonic and paint my face purple, just to try getting myself ready for the show. I was in a really unhealthy place. I enjoyed Warped as a whole, but that second month had me worried."

Creeper: doing little to change goths' reputation for being glum

Balls to James Scythe, where the hell have Creeper gone?

In a year where the mental health of musicians has been brought into sobering focus, hearing Will bear the wounds he's acquired makes for difficult listening.

"You question everything when you're in that headspace," Will continues. "You give up everything to have a life where you can tour, but then spend a month thinking about home every day. That was pretty fucked up. I was drinking an awful lot just to cope with things every day. It's not difficult to see how people fall into these messes with music. It was an eye-opener for me in so many ways."

Thankfully, Will is in a better place now, and coming through those struggles has taught him a valuable lesson. Further reflecting on the year that was, he takes a moment to recognise that despite the negatives, Creeper are getting to do things that the frontman says he "never could have dreamed of". It seems to bring everything into perspective.

"I truly appreciate everything we're doing, but there are always lots of other things I end up consumed with, rather than celebrating where I am."

Will lets out a noise somewhere between a laugh and a sigh.

"Maybe I need to do a bit more of that."

Tonight, Creeper's attention is entirely on the present, as the band continue to run through the set list that will see them close the year out on The Theatre Of Fear tour in the next room. It's how Will likes it. "I definitely feel more focused when I'm building something or putting something together," he admits.

"Everything with Creeper has to be focused on the immediate thing. If we started worrying about where we should be in two years, we'll start making awful decisions and it'll start to really dilute the essence of the band. So we just focus on getting every little thing that we're doing at that moment right."

It's not just about keeping the band grounded. For Will, staying focused on the present is crucial to the integrity of his performances.

"I want to be someone that you see with conviction every day," Will says. "I don't want to be a band who in 10 years are still relying on things we used to do. I want to be in the moment and I want to have it in my eyes every day and make sure people believe it.

"Say you're at a punk night, you've gone through a break-up and they play that perfect punk rock break-up song – maybe Break-Up Song by The Bouncing Souls," Will says, his mood audibly lifting. "Because you're experiencing it then and there, in your life and in that club, you feel so… alive! You feel the moment, you feel the song, and it becomes the very thing you're made of.

"That's the hardest thing to do night after night as a performer. You have to *be* that emotion, you have to *be* the feelings in the song, and that's hard. Dealing with immediate things is the best way to keep that feeling alive. The Theatre Of Fear is the immediate thing now, so I've got to make sure that I'm sharp and fully involved in it."

That said, with the momentum they've built and the way in which they've exploded off the back of their debut, it's hard to avoid the elephant in the room: what comes next? Has Will given much consideration to life after Eternity, In Your Arms?

"I think about it all the time," he says, his voice heavy once more. "When I'm laying down at night I always think about what comes next. It's really difficult, because everything with Creeper is so methodical and there are so many small details to consider. I like to think of it all as being very richly detailed, and to begin that again is a really daunting idea for me. I find it quite intimidating."

The towering height of the bar Creeper have set themselves is an understandable cause for anxiety, and it seems to be getting to Will.

"Some days I wonder whether there should even be another record," he cautiously admits, well aware of the alarm bells a statement like that will ring. "Is three EPs and an album enough? Who judges that? I know our record label want more and I know our fans probably do too, but sometimes I wonder is there any point in making something if the things you're concerned about are the pressures of what it should be.

"I don't love this any less," he's keen to reassure before rejoining his band. "I absolutely adore what I'm doing and I'm very proud of our body of work, but I take it very seriously. And if I haven't got anything to say, then I'm not going to say anything. It would be really insincere to put out something we don't mean."

Concerning they may be, but Will's words are the product of a year burning the candle at both ends. And while he might have received some sizeable cuts as his band smashed through the window of rock's upper echelon, everything Will says reveals just how deeply this all matters to him. And when you care that much, you don't run out of things to say very quickly.

CREEPER TOUR THE UK THIS WEEK – SEE THE GIG GUIDE FOR INFO

A NIGHT AT THE THEATRE

WILL TEASES WHAT TO EXPECT FROM THE THEATRE OF FEAR…

"I like to think it makes a big statement for young UK bands and that these shows at these venues will show kids that you can go from playing The Joiners in Southampton to places like [O2] Shepherd's Bush Empire.

"I like to think of our shows as escapism, and in December we get to go and have all of these escapes together. For a little while, the outside world won't matter. And fucking hell I think we all need things like that.

"The greatest thing about getting bigger is that you get more control over what's going on. You can change the entire show from the last one and you get to pick who comes out with you. That means we can take Can't Swim who have a woman [drummer Andrea Morgan] in the band along with us, and we can take Nervus whose singer, Em, is trans. So many tours we've been on have been a total boys' club, so doing things like that is important to us.

"I'm being highly secretive about everything because I want people to come into it not knowing what to expect so they can experience it in the moment. I will say that the tour is definitely going to explore threads of James Scythe's character and the narrative we've built. Well, hopefully, praying it all works out…"

“RAGE AGAINST THE MACHINE was a promise unfulfilled. I was aiming to BRING DOWN GOVERNMENTS”

TOM MORELLO IS A MUSICAL REVOLUTIONARY. HE WANTED RAGE AGAINST THE MACHINE TO CHANGE THE WORLD, WHILE HIS EXPLOSIVE PLAYING MADE HIM A MAVERICK GUITAR HERO. AND AFTER 25 YEARS, HE’S STILL REBELLING WITH PROPHETS OF RAGE. AGAINST WHAT? WHADDYA GOT...

WORDS: PAUL BRANNIGAN **PHOTO:** GOBINDER JHITTA

Like so many of our best-loved rockstars, Tom Morello is a self-professed nerd. This afternoon that’s evident in the excitable manner in which the 53-year-old guitarist recounts his visit to Abbey Road Studios 24 hours earlier. “I got to play on the piano on which Paul McCartney played Lady Madonna!” he enthuses. “The Beatles recorded 190 songs in there. You can ask me anything about it – I took the tour!”

Animated and affable, with his afternoon energy levels fortified by a cappuccino bolstered by two shots of espresso and a side shot of Kahlúa, Tom has exactly 50 minutes before a car will arrive to whisk him from his west London hotel room to north London to soundcheck for Prophets Of Rage’s gig at the O2 Forum Kentish Town. He actually played his very first UK show on the same stage 25 years ago, on October 8, 1992, when Rage Against The Machine made their European debut at what was then The Town & Country Club, and he’s genuinely excited about returning to the venue. “I can’t wait for tonight’s show,” he admits. “There’ll be people in the room who’re familiar with what we’ve done in other bands, but they’ve no idea what this band is capable of...”

LET’S WALK YOU BACK DOWN MEMORY LANE. THE 12-YEAR-OLD TOM MORELLO WHO QUEUED UP FOR KISS TICKETS IN CHICAGO ON A COLD WINTER MORNING IN 1976 – WHO WAS THAT KID?

“He was a devotee of rock’n’roll. I was swept away

Tom Morello: not playing at the White House any time soon…

with the majesty of rock – I had KISS and Led Zeppelin posters on my bedroom wall – and I couldn't believe that there was something as exciting and moving as rock'n'roll in existence. That gig was the most exciting two hours of my life."

YOUR PARENTS SEPARATED WHEN YOU WERE VERY YOUNG – WHAT WAS YOUR RELATIONSHIP LIKE WITH YOUR DAD AT THAT POINT?

"I didn't know him. I didn't meet him until I was 34. He wasn't in contact with our family."

DID THAT SEEM NORMAL TO YOU AT THAT AGE?

"It was my reality. And at the same time, I assumed that the unconditional love and support that I felt in my home was universal – I later learned that that's not always the case. I was the only black kid in an all-white family in an all-white town, which presented some challenges, but I was instilled with a good deal of self-esteem from my family."

YOU STARTED PLAYING GUITAR AFTER HEARING THE SEX PISTOLS' NEVER MIND THE BOLLOCKS…

"Yes, and I remember that moment perfectly. I was in my mom's Honda Accord at a friend's house and I'd bought the cassette – once I put it in the deck I didn't leave the car until it finished. It was my punk rock revelation, the moment where the skies open and you go, 'Oh, a lot of that music which I've liked up until now isn't so important anymore.' And it also made it accessible. I couldn't play like Jimmy Page and I'd no hope of living in a castle on a Scottish loch, but I could do this later today… And I did! I went to my theatre club and announced that a band was forming, and I was the guitar player – because I had a guitar in my closet for four years, which I'd never played – and my journey in rock'n'roll began right there."

WHY DIDN'T KISS INSPIRE YOU TO PLAY? THEY'RE HARDLY THE MOST TECHNICAL BAND…

"KISS were way beyond my ability! The majesty of it was beyond me. I was a kid in a basement in Illinois, and these people were fabulous and spectacular. I wasn't spectacular."

WAS BECOMING A ROCKSTAR ALWAYS YOUR GOAL? GOING TO HARVARD ISN'T EXACTLY THE STANDARD ROUTE FOR THAT…

"Well, I guess I self-identified as a rock 'musician' first, and maybe 'star' came later. Randy Rhoads was my favourite guitar player, and he didn't come across to me as a rockstar: he may have played with Ozzy, but he clearly wasn't worshipping the Devil, and to me his life didn't seem to be about limousines and groupies."

Prophets Of Rage: First one to smile loses

YOU MOVED TO LOS ANGELES IN 1986 IN PURSUIT OF YOUR ROCK DREAMS. HOW DID YOU FIND LA?

"It was horrible! I was entirely unprepared for the world and living on my own. My degree amounted to nothing – I couldn't even get a job selling Iron Maiden T-shirts on Hollywood Boulevard – so I had no money and I was hungry. I sold garbage bags over the phone, I was an exotic dancer…"

THAT'S A COMPELLING IMAGE. DID YOU HAVE A SIGNATURE MOVE?

"No. I had a signature song, though. Brick House [by The Commodores] was the money-making jam."

DANCING'S LOSS IS MUSIC'S GAIN, THEN…

"Well, my musical 'career' wasn't exactly thriving back then. I imagined LA was going to be a Mecca for brilliant musicians, an island of Steve Vais, but it was an island of Faster Pussycats, and no-one wanted me in their band. I'd answer ads and the first question would be, 'How long is your hair?' It was massively disheartening. I'd stand in the Whisky a Go Go watching these hair metal bands and think, 'All my practising has been for nothing, there is no room for me in this world.' But eventually I discovered that there was another scene in Los Angeles – the Jane's Addiction, Fishbone, Red Hot Chili Peppers scene – and the rules were entirely different there. That was a world of oddballs into which I was welcomed with open arms. And that was a road which eventually led to Rage Against The Machine."

YOU'VE PREVIOUSLY DESCRIBED RAGE AGAINST THE MACHINE AS "A MISSED OPPORTUNITY". THAT SEEMS LIKE AN INCREDIBLY DOWNBEAT VIEW OF WHAT WAS ONE OF THE MOST INFLUENTIAL ROCK BANDS OF THE PAST 30 YEARS…

"That's kind of you to say that, but I self-identify both as a musician and as a political activist, and I thought that the activism platform that I was afforded with Rage Against The Machine could have the-sky's-the-limit ramifications. So in that regard, it was a promise unfulfilled."

BUT RAGE WERE A HUGELY INFLUENTIAL BAND…

"But I was aiming to bring down governments.

FACT FILE

CALM LIKE A TOM!

YOUR QUICK GUIDE TO EVERYTHING ABOUT TOM MORELLO…

BORN: May 30, 1964, in Harlem, New York.

LIVES: Los Angeles.

EDUCATION: BA (Hons) in Social Studies from Harvard University.

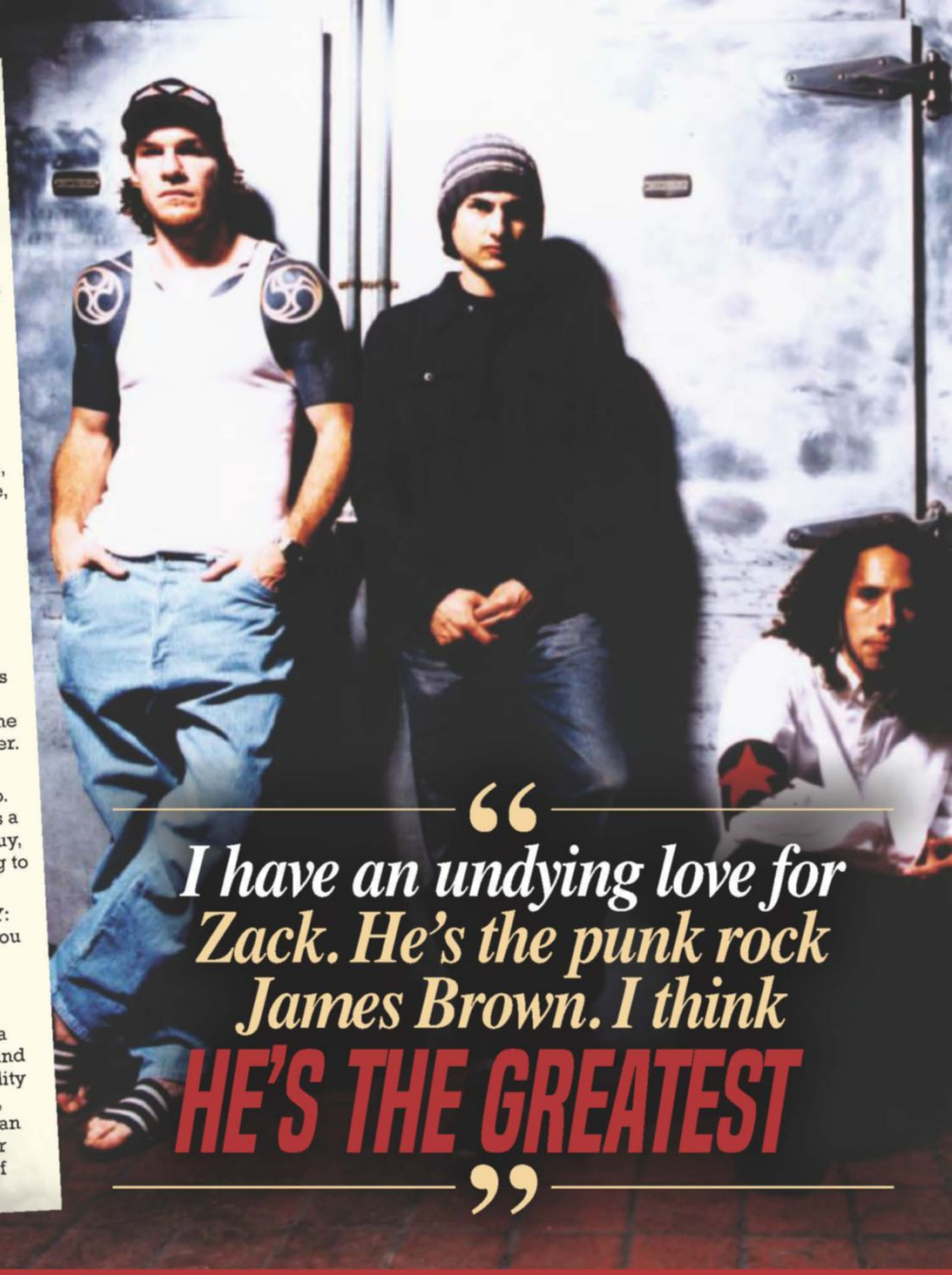
BANDS: Prophets Of Rage, Rage Against The Machine, The Nightwatchman (previously Lock Up, The Electric Sheep).

SPECIAL SKILLS: A forensic, verging on frightening, knowledge of Star Trek. Tom actually made cameo appearances in 1998's Star Trek: Insurrection film, and in the TV show Star Trek: Voyager.

MOST LIKELY TO SAY: "These days, fuck Trump. We are literally at risk as a planet because of this guy, and the world isn't going to change itself."

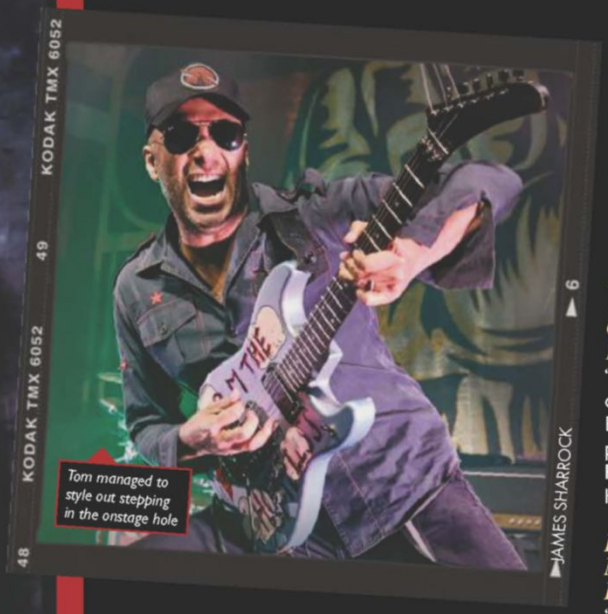
LEAST LIKELY TO SAY: "Yes sir, I will do what you tell me."

HE'S A LEGEND BECAUSE: He's still on the barricades, giving a voice to the voiceless and fighting for truth, equality and social justice. Plus, no-one else on Earth can make an electric guitar sound like a weapon of mass destruction.



> "I have an undying love for Zack. He's the punk rock James Brown. I think HE'S THE GREATEST"

Ready for revolution: Rage Against The Machine in 2001



Tom managed to style out stepping in the onstage hole

Seriously! If you had a band with the politics of Rage Against The Machine who were bigger than Led Zeppelin, what might that mean for the world? If you played a free concert somewhere and then said, 'This is now a march, and we're going to depose the governor,' could that happen?"

WELL, MAYBE THAT REVOLUTION IS STILL FERMENTING, AS THE KIDS WHO LISTENED IN THE '90S COME INTO POSITIONS OF POWER…

"I hope so. Every day I meet people who are impacting the world, in part because they were turned onto ideas by Rage Against The Machine. But we are not yet living in the anarcho-syndicalist paradise that I envisaged!"

WERE YOU ALLOWED TO HAVE FUN IN A ROCK BAND IN THE '90S?

"No! I grew up on KISS and Zeppelin and Aerosmith, and we knew all the mythology, and then we'd find ourselves at Lollapalooza and it was so not that! The good news is that there was so much more respect for women, and a punk rock camaraderie, and there was a built-in humility to it. The drugs were still there, unfortunately, but there were no limos and no lines of groupies around the block, and that was good, because I could still be me."

YOU MENTION DRUGS – OBVIOUSLY A NUMBER OF MUSICIANS FROM THAT SCENE WERE USING HEAVILY. DID THAT NEVER APPEAL TO YOU?

"No. I've never even smoked a cigarette. The most drugs I ever saw was in that East LA scene, and all my girlfriends back then were drug-addicted, but that never appealed to me. I didn't like the way people behaved when they were messed up, and it always seemed super-unhealthy."

WHEN RAGE ENDED INITIALLY, WOULD YOU SAY THAT YOU AND ZACK DE LA ROCHA LIKED ONE ANOTHER?

"For me, I have never *not* loved Zack. It's difficult to work with people in bands sometimes, and Rage was no exception, but I have an undying love for Zack. He's a good person and a singularly talented individual. He's the punk rock James Brown. I think he's the greatest."

WAS AUDIOSLAVE A MORE LIBERATING BAND THAN RAGE?

"Well, when Audioslave formed it was my intention that we'd be more political than Rage, but it became clear to me in the early stages that not everyone was on board with those sentiments. And I had the important realisation that in order for a band to be great, it has to be authentic. Lyrically, Audioslave might not have been as political as Rage, but we donated millions of dollars to charities and causes, and [singer] Chris Cornell was super-on-board with that. And musically, yes, we were able to expand our harmonic palette while keeping the hard riffage, which was liberating certainly."

WOULD YOU SAY THAT ALSO APPLIES FOR YOUR OWN SOLO PROJECT, THE NIGHTWATCHMAN?

"Yes. That actually might be my favourite chapter in my career. It was something I was terrified to do, but so fulfilling. We'd be playing arenas with Audioslave, and on nights off I'd go sign up anonymously as The Nightwatchman to play open mic nights in coffee shops, and play shows with my lyrics written on my arms."

DID PEOPLE RECOGNISE YOU?

"Sometimes not. Often not, actually."

WAS THAT FUNNY TO YOU?

"Well, no, because I took it so deadly seriously. It was a calling to me. If my first calling was when I began playing guitar and practising eight hours a day, this was my second calling. I mis-imagined myself as someone who was going to write strident political songs, but I found that it unlocked this dark poetry that helped silence these internal voices that had been bothering me my whole life."

THAT PROJECT BROUGHT YOU INTO A DIFFERENT CIRCLE OF MUSICIANS, FROM BILLY BRAGG TO BRUCE SPRINGSTEEN, WHO YOU ENDED UP PLAYING WITH ON TOUR. WERE YOU QUITE BLASÉ ABOUT THAT?

"With Springsteen? No! Come on! I am not a casual Bruce Springsteen fan; I subscribe to Bruce Springsteen newsletters! So being able to play alongside him at [U.S. folk guitarist and activist] Pete Seeger's 90th birthday is something I'd never have imagined. That was pretty special."

IF YOU PICKED UP YOUR PHONE NOW, WHO'S THE MOST FAMOUS PERSON YOU COULD CALL?

"Bruce Springsteen is pretty famous! I don't know, rock and hip-hop are pretty taken care of in here. Any politicians? No. Unless you count [U2 singer] Bono as a politician…"

SPEAKING OF POLITICS AND MUSIC, YOU MUST HAVE BEEN AWARE OF THE MASSIVE CYNICISM THAT GREETED THE FORMATION OF PROPHETS OF RAGE…

"Sure. Believe me, this was a topic that was well talked through. But as I've said before, dangerous times require dangerous songs, and this is not a period where it's enough to tweet about it. This band is unique because it has the gravitas of our history, but the chip on our shoulders of a new band that's coming to kick your ass. We aim to play like the soul of everyone in the room is at stake."

YOUR FATHER WAS A FREEDOM FIGHTER – IS THERE A CIRCUMSTANCE IN WHICH YOU'D PUT DOWN YOUR GUITAR AND PICK UP A GUN?

"That was my aim as a teenager. As a 16-year-old, when Nelson Mandela was still in jail, I wrote a letter to the ANC's [African National Congress] military wing to volunteer. They were re-introducing the draft in the United States, so I figured that if I had to fight in someone's army, I'd fight for the ANC. But I now have six and eight-year-old boys, so I'm going to leave the street battles to the youngsters. I feel like we do our service every night onstage."

WHEN YOU SEE AMERICA NOW, WITH THE FAR-RIGHT MARCHING IN THE STREETS, HOW DOES THAT MAKE YOU FEEL?

"Unlike many, I'm not in the least bit surprised. The reason why the Ku Klux Klan felt comfortable taking their hoods off in Charlottesville is because the Ku Klux Klan are comfortable about taking their hoods off in the White House. This band would have existed no matter who is President, but Donald Trump is a singularly dangerous person."

WHEN YOU FINALLY ACHIEVE YOUR MISSION OF INSPIRING A GLOBAL ANARCHO-SYNDICALIST UTOPIA, THEN…

"…I can start writing love songs at last!"

WE WERE ACTUALLY GOING TO ASK IF YOU'D GO BACK TO THE EXOTIC DANCING…

"(*Laughs*) Well now, you don't know that I don't already do the exotic dancing in my spare time…"

PROPHETS OF RAGE'S SELF-TITLED DEBUT ALBUM IS OUT NOW VIA CAROLINE

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

NOTHING BUT THIEVES

PLUS: DARLIA

THE ROUNDHOUSE, LONDON. 17.11.17

KKKK

SOUTHEND HEROES BRING THE FIRST OF TWO TIDAL WAVES OF TRIUMPH TO LONDON

WORDS: JAMES HICKIE **PHOTOS:** JENN FIVE

"WHO'S GOT the new record?" asks Conor Mason of Nothing But Thieves' second album, Broken Machine. "Do you like it?" They're silly questions, considering there are 3,000 people here to see the first of two sold-out nights from the UK's biggest new cult band; an unorthodox success story that's slowly but surely taking the UK by storm.

Blackpool's Darlia are unlikely to have similar success at this point, gradual or otherwise, judging from a reception that could generously be described as 'lukewarm'. I've Never Been To Ohio and Dear Diary are good songs, but they're inhibited by mumbled delivery and woolly-sounding guitars, which might explain why they fail to summon even nodding heads from this crowd.

The sophistication of Nothing But Thieves' songs, such as superbly moody opener I'm Not Made By Design, has advanced immeasurably with the release of Broken Machine, and so has their live presentation. Crisscrossing lights, strobes and totems of colour add emphatic light and shade to the nuanced songs on offer – though admittedly, beneath the illumination, the five young men breathing life into them remain largely static.

This is, in part, down to Conor's slightly uneasy approach to being a frontman, as well as his being a singer whose peerless vocal efforts are so intense he has to take a two-minute break later in the set, "because these songs are really hard". While his voice makes him an obvious focal point, you sense he's not as confident onstage as his talent should make him. He therefore anchors himself by playing an acoustic guitar during Soda, though you can't help wishing he'd cut loose. When he eventually does, on the more upbeat Drawing Pins and I Was Just A Kid, he successfully communicates their energy and urgency, and the crowd responds accordingly.

There are points at which a simpler approach works, as well as serving to remind what a wide palette the band are drawing from. For example, Conor's solo cover of the late Tom Petty's Free Fallin' is touching. Despite few in this young audience appearing to know the song until he reaches its iconic chorus, once they get there it's magical stuff. And as well as showcasing Conor's upmost registers, the encore of Particles nakedly chronicles the plunging low points he went through before making Broken Machine, which makes this performance all the more impressive.

Playing two nights at the Roundhouse is a formidable achievement, and while Nothing But Thieves don't quite dominate this space this time, they're clearly still heading somewhere brilliant. Given the steep upward creative trajectory the band have been on in recent years, it's clear that as they get used to larger rooms, their shows will fully match the scope and majesty of their songs.

Everyone but Conor was mesmerised by the light show

FAN SHOUT!

HOW WAS IT FOR YOU?

KATHERINE, SOUTH RUISLIP
"That was the fourth time I've seen them, and it was very good. I like Conor's voice, and what they're trying to do musically. Sorry and Amsterdam were amazing, but Hostage is my favourite song, so that was great."

ANDY, KENT
"I thought that the performance was quite sublime. I really liked their stage set-up, because I'm a sucker for colours. My personal highlight of the evening was Itch, as that's the first tune that got me into them."

ANYA, RUISLIP MANOR
"I've seen them a few times, but this was the best time. Conor's voice is special and distinctive for the genre. They're very unique, and so hard to put into words. They're so different to what everyone else is doing."

Getting two fingers cut off by a microphone hurts, clearly

LIVES

THE LAFONTAINES

BARROWLANDS, GLASGOW. 18.11.17

KKKK

RISING SCOTTISH EXPERAMENTALISTS GO WILD AT CHAOTIC, SOLD-OUT HOMECOMING

YOU PROBABLY haven't heard of The LaFontaines yet. Unless you're living in Scotland, that is, in which case you almost certainly have. And you're probably here tonight, in that case. The Motherwell electro-hip-hop-rockers (think Enter Shikari meets Limp Bizkit, but sporting thick jackets and thicker accents) have been a rising force north of the border for the past couple of years. They've paid their dues supporting everyone from All Time Low to Twin Atlantic, whose Ross McNae and Craig Kneale are milling eagerly about this evening. Two cracking LPs – 2015's Class and October's Common Problem – have cemented the cutting-edge reputation initiated live, and this end-of-year homecoming, sold-out in front of 2,100 fans, feels like the next step towards an inevitable broader breakthrough. A huge 'CP' lighting rig celebrates their latest release, extending deep into the audience, but delusions of grandeur are in short supply. "We found this outside," grins frontman Kerr Okan. "We think it belongs to Coldplay!" It's the closest to blandness they get. Songs like Slow Elvis and Pon De Fonts show off the rap and rock in their DNA and the lightning pumping through their veins, while Release The Hounds stresses Kerr's vocal interplay with bassist John Gerard. And then, The Hound himself, Game Of Thrones star and local legend Rory McCann, piles onstage to announce the encore. As he heads into the pit, the riotous Wes Borland-inflected thumper King leads into swag-tastic closer Under The Storm, which blows us out the door. The LaFontaines are Kings Of The North, and they're not stopping there. All hail!

SAM LAW

"In case of total freak-out, your exits are here, here, here…"

AS LIONS

PLUS: GREYHAVEN, DEFENCES

OLD BLUE LAST, LONDON. 16.11.17

KKKK

FUR FLIES AS BRIT METALLERS GO ON THE PROWL AT HOME

WORDS: JAMES MACKINNON **PHOTOS:** CHRIS CASEY

Austin Dickinson: the eyes have it

"THIS HAS been a crazy year," exclaims Austin Dickinson. "We've travelled to all these places, but Conor and I wrote this song in my front room!" As he says this, Conor O'Keefe unleashes the resonant piano chords that open World On Fire. From front rooms to enormodomes, As Lions have already graced some of the world's largest stages as apprentices to Alter Bridge, Trivium and Five Finger Death Punch. Yet this tour of their homeland – their first in two years – feels like a bigger challenge, trying to win people over in their own right.

Taking the first bite out of the room, Hertfordshire hellraisers Defences hit with a hammering crunch, tempered by frontwoman Cherry Duesbury's melodic vocals that, with polish, could make them a fearsome proposition. Greyhaven, meanwhile, are caught between nose-breaking chuggers and the sky-scraping rock, which doesn't quite land properly on either side.

As Lions, however, seize the crowd by the throat immediately, as they lurch into The Suffering's titanic stomp. With claws honed to razor sharpness, each move the band make is deadly. Bury My Dead's ferocious riffs are unleashed with sinew-popping tautness, while Aftermath's pendulous groove swings like a wrecking ball on a chain. Yet what sets As Lions apart from the pack is their ability to cram an arena's worth of atmospheric melody onto a stage roughly the size of a postcard, especially when lighters and phone flashlights come out to illuminate World On Fire.

Have two years away hurt As Lions? Nope, it's just served to make them more fierce.

STAR SHOUT!

AUSTIN DICKINSON

AS LIONS, VOCALS

THIS HEADLINING TOUR HAS BEEN A LONG TIME COMING, HASN'T IT, AUSTIN?

"It's been *such* a long time coming! We've had amazing experiences playing in America and Europe, but the entire story of the band is utterly rooted here in the UK. It's home! This is where we played our first shows as a band, and it's where the fucking heart is, so we owed everyone here a night to remember."

WHAT HAS TOURING WITH MASSIVE BANDS TAUGHT YOU?

"All the best people, they don't forget shows like this. On our last US tour with Five Finger Death Punch, Ivan [Moody, singer] was talking about their UK co-headline tour with Shadows Fall in 2009. We were at Norwich Waterfront the other day, and there's a picture of Ivan there – in Norwich! So, yeah, you never forget these gigs."

Josh took the "Have you got a light?" question very seriously

Playing a gig in a fridge: cool

QUEENS OF THE STONE AGE

THE SSE ARENA, WEMBLEY, LONDON. 18.11.17

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JOSH HOMME'S ULTRA-COOL PSYCH-PUNK POSSE SWAGGER INTO LONDON FOR THRILLING UK TOUR OPENER

JOSH HOMME isn't overly keen on rules and regulations. Having spent the past two decades alternately subverting, inverting and celebrating hard rock clichés, Queens Of The Stone Age's outrageously charismatic frontman has issues with anyone seeking to place limitations on his band's go-with-the-flow aesthetic, which tonight is bad news for Wembley's more officious security staff.

"Put your flashlight away, motherfucker," he yells to one vibe-killer who's been spotlight-shaming fans climbing atop one another's shoulders during the shimmying Zep-funk grooves of The Way You Used To Do. "These people can do whatever the fuck they want! And remember: you work for me tonight."

Minutes later, Josh lights his first onstage cigarette of the evening, and no-one dares say a damn word.

It's 19 years since QOTSA played their first UK gig, a Kerrang!-sponsored show at the 600-capacity Garage in Highbury with Orange Goblin and Iron Monkey in support. That tonight's appearance in this cavernous 12,500-capacity hall is the most 'intimate' of the quintet's three scheduled UK shows speaks to their current commercial standing, but the 21-song set list, drawing from all seven of their studio albums, is an exhilarating reminder of what a strange and fabulous trip it's been. Personnel-wise, Josh may be the only constant, but the dry wit, feline grace and brute power his band deliver is as evident in 1998's driving Avon as in 2017's sassy Feet Don't Fail Me. And while the life-affirming Villains is a hedonistic rave-up in contrast to 2013's brooding, darkly meditative … Like Clockwork, all 11 songs drawn from the two collections fit seamlessly in tonight's two-hour set.

At the outset, Josh promises that QOTSA are here "to give you a night you will never remember," but recollections of Jon Theodore's drum solo during a thrilling No One Knows, a full-house sing-along to Make It Wit Chu, and the gloriously gonzoid freak-outs closing Smooth Sailing and A Song For The Dead will not easily fade. It would have been nice, on the day the world lost hard rock's greatest rhythm guitar player, if Queens had found space for one Malcolm Young riff alongside the Danzig, Chili Peppers, Amy Winehouse and Foo Fighters nods thrown into an extended version of Feel Good Hit Of The Summer, but that's a minor quibble. Right now, there's not a more powerful, supple or transfixing rock band on the planet.

WORDS: PAUL BRANNIGAN PHOTOS: PAUL HARRIES

LIVES

One audience member was absolutely bursting for the toilet

Vimic, mid I Believe I Can Fly cover

VIMIC

100 CLUB, LONDON.

15.11.17

KKKK

JOEY JORDISON'S NEW METAL OUTFIT STORM LONDON

WORDS: TOM SHEPHERD **PHOTOS:** PAUL HARRIES

Joey's new wooden thumbs were weird

WHEN JOEY Jordison starts drumming, you worry that he might never stop. He drums with the serious concentration of an army cadet. He drums like his actions are powering a small hospital. He somehow makes drumming seem at once incredibly intimidating and like the best therapy you can get. And the crowd tonight gets a perfect view of the ex-Slipknot sticksman – such is the design of the narrow, wide stage at the 100 Club, that it means Joey and his kit are sat within touching distance of the audience's front row. It's a proximity he fully utilises, regularly standing up from his pedals to goad the crowd with fierce snarls, his ink-black hair stuck to his face with sweat.

There's no escaping that Joey is the star of Vimic's line-up. It's his name that is chanted in deep, husky voices before the band have even reached the stage tonight, and it's him that the fans here want pictures with at an hour-long impromptu meet and greet after the show. But his bandmates are only too happy to embrace it. "I want you to know he normally doesn't do that bit," jests singer Kalen Chase, after an elongated drum finale to In Your Shadow – suggesting fans have got bonus Joey for their buck.

And yet, having one of the most famous drummers in modern rock never imbalances Vimic's set. Kalen makes for a captivating frontman – his gale-force howls slice across the group's avalanching heavy-metal grooves and impressive, tangled riffs, as the band deliver tracks from their forthcoming debut record, Open Your Omen. It's a battling set that is as crushing as it is absorbing, and that ultimately feels like being part of some twisted ritual. It all suggests that the second chapter in Joey Jordison's career is a venture worth following closely.

STAR SHOUT!
JOEY JORDISON

VIMIC, DRUMS

HEY, JOEY! HOW WAS TONIGHT FOR YOU?

"It's weird, I don't know how many shows I've played in my life – I would never be able to count them all – but there was something special in the air about this one. And when I see a crowd like the one that came out to see us tonight, it just makes me more on fire to keep doing it, and making it bigger, and to keep going. They lit a new fire in my heart tonight. It was really cool – we had a blast!"

IT MUST HAVE BEEN FUN BEING SO CLOSE TO THE CROWD AGAIN...

"It reminded me of the old days and how I started. We've all played in front of massive crowds, but then when you come in here it's a completely different vibe. It catches you in a different way. Watching these people go fucking apeshit and being up that close that I could almost reach across my drum set and touch them – it was that close – it just reminded me why I do what I do."

OPETH

PLUS: ENSLAVED

BARROWLANDS, GLASGOW. 16.11.17

KKK

A SEETHING, SPRAWLING SHOWCASE FROM SCANDI PROG-METAL ROYALTY

OVER THE past 27 years, Opeth have chucked some disparate ingredients into their frothing prog-metal brew. Across 10 songs in two-and-a-bit hours, it almost seems a struggle to make them cohere at times tonight. To hell with disjointedness, however: the mighty Swedes still present one of modern metal's most bracingly enigmatic, thrillingly profound spectacles. It doesn't hurt that they've invited legendary Norse extremists Enslaved along. The austere black metal inflections and folkiness of Roots Of The Mountain contrast starkly with the opulence of the headliners, cutting deep like an icy winter wind. But if Enslaved are warlike journeymen, Opeth are resplendent aristocrats. Theirs is an undeniable, unmatched pedigree: a smorgasbord of quality, from the still-staggering Ghost Of Perdition, via Windowpane's dark jazz, all the way back to 1998's epic Demon Of The Fall. Pity, then, that the more indulgent material since they went all retro-prog – Häxprocess, Moon Above, Sun Below, even material from last year's excellent Sorceress – dulls momentum and draw heckles this evening, where on another night it might pull us irresistibly under. Thankfully, frontman Mikael Åkerfeldt responds with dry wit and a wry grin ("Okay, but we haven't played this in a long time; it's so difficult!"), unleashing a first run-through of the majestic Blackwater Park since 2014, before dropping the towering Deliverance to pound us home with ringing ears and banging heads. Awkward, but great.

SAM LAW

BLACK STAR RIDERS

PLUS: BLUES PILLS

O2 ACADEMY LEICESTER. 16.11.17

KKKK

CLASSIC ROCK'S SPIRIT GETS CRANKED UP AT INSANELY LOUD LEICESTER GIG

THE BAND that rose from the ashes of the great Thin Lizzy stride out in black, led by legendary guitarist Scott Gorham. Their intent is clear: they turn as one towards new drummer Chad Szeliga and crash out an immense, reverberating power chord. It's skull-splittingly loud, and as they spin back to face us, there is really no-one alive that looks quite as intimidating as frontman Ricky Warwick. The scene is set for an incendiary show. We're being spoiled, as we've already been treated to the incredible Blues Pills. This mostly-Swedish band appear to be time travellers from the 1970s who, having mastered music, have come to soothe our sullied, screen-fried senses with their purity. Led by singer Elin Larsson and guitarist Dorian Sorriaux, both ridiculously talented, their set is total alchemy. The headliners are equally magical, in different ways. Having charted at Number Six earlier this year with Heavy Fire, their third (and best) album, Black Star Riders have more than justified their decision to record new music and to continue, in the spirit at least, of the band from which they emerged. Watching them crank out that record's immense title-track and ace cuts like Finest Hour and Dancing With The Wrong Girl is special, but when Scott unleashes Thin Lizzy's Jailbreak, you simply marvel at its greatness. Old dogs may not fancy new tricks, but few bite harder than this.

STEVE BEEBEE

AIRBOURNE

PLUS: PHIL CAMPBELL AND THE BASTARD SONS, THE WILD!

O2 ACADEMY SHEFFIELD. 20.11.17

KKKK

AUSSIE RIFF-SLINGERS TOSS A MOLOTOV COCKTAIL ON THE BARBIE

WORDS: PAUL TRAVERS **PHOTOS:** ANDY GALLAGHER

JUST A couple of days after the passing of Malcolm Young, it's gratifying to see that the heart-pumping, neck-snapping, full-throttle brand of rock'n'roll that he helped pioneer lives on. Airbourne have spent their career trying to prove that they're not an AC/DC tribute act, but tonight, they pay an actual tribute to both the departed 'DC riff-slinger, and fellow rock legend Lemmy (one that involves a bar, badly poured Jack and Cokes, and a song called It's All For Rock'N'Roll), but while they undoubtedly draw from the same source, Airbourne have their own unique DNA.

Openers The Wild! are another band emerging from rock's primal soup, cranking out greasy riffs and holler-along anthems as they go. Next up, a rock'n'roll legend appears. As guitarist with Motörhead for over three decades, Phil Campbell knows his way around a riff, and there's a ring of familiarity, even on The Bastard Sons' own compositions. He might not have played on the original Ace Of Spades album, but if anyone has the right to still be cranking out 'Head anthems (Born To Raise Hell, R.A.M.O.N.E.S.), it's him.

Airbourne have got pretty much everything needed to serve as that next vital link in the rock'n'roll chain. They have songs that riff their way into your brain like squatters in your frontal lobe, and they have the reckless energy to douse them in petrol and turn them into incendiary devices each night. Frontman Joel O'Keeffe is his own blend of nuts, whether soloing from the balcony or smashing cans on his forehead. And when the crowd sit down and begin rowing, he looks bemused, but delighted. It's pure, adrenalised rock'n'roll brilliance, and it's impossible not to love.

STAR SHOUT!

JOEL O'KEEFFE

AIRBOURNE, VOCALS/GUITAR

YOU LOOKED LIKE YOU WERE HAVING FUN OUT THERE...

"Mate, I don't know why we haven't been back to Sheffield sooner. It was a Monday night, but it was fucking rocking! We've been on the road for 18 months, and I've actually got a cold at the moment, but a crowd like that just lifts you. And what was with that bit where everyone sat down and started rowing? It means we're honorary Vikings? Man, that makes it even cooler. Vikings are the toughest bastards out there, so I'll take that."

ARE AIRBOURNE FOLLOWING THE PATH LAID DOWN BY AC/DC AND MOTÖRHEAD?

"I don't think about who we're following, this is just what we do. We play rock'n'roll. At this point there's no safety net – we've committed to this life, and this is who we are. It's what we love!"

One of these days, Joel will remember to take a shirt on tour

Phil Campbell: a rock'n'roll bastard

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

ASKING ALEXANDRIA

ASKING ALEXANDRIA *(SUMERIAN)*

KKKK

DANNY WORSNOP RETURNS TO THE FOLD AS AA SET SAIL FOR WATERS NEW ON FIFTH ALBUM

SLASH AND Axl. Batman and Robin. Ben Bruce and Danny Worsnop. Some pairings just go together. They might argue about which one's supposed to be Batman and which one Robin, but Asking Alexandria's lead guitarist and returning frontman fit like an old married couple. Yes, Denis Stoff did an admirable job and made a lot of friends during his time fronting the band, but was that the version of AA fans *really* wanted to see, deep down?

So, this generation's answer to Aerosmith's Toxic Twins are recording together once more. There was, perhaps, a danger that the music might have been overshadowed by the event, but that is absolutely not what's happening here. Which doesn't mean that everyone will love this unreservedly. If you'd rather spin BMTH's Suicide Season than That's The Spirit, or if the thing you liked best about 2016's Denis-fronted The Black was that it took a step backwards and brought back the metalcore aggression, then this self-titled return might have you scratching your head.

On first listen it does seem a little lightweight, but only because you're expecting the screams to start at some point. They do in places, but they're generally used as embellishments or counterpoints. You're nine songs in before you get to anything truly heavy, as Eve strikes the perfect balance between slam and ethereal swirl.

Elsewhere, AA bring out big rock dynamics with a serrated edge on Rise Up, while the soon-to-be-live-anthem When The Lights Come On mixes huge stadium rock refrains ('*Rip the roof up off of here / Take it to the stratosphere*') with slinky pop-rock verses that are straight from the Fall Out Boy playbook. These songs represent the straightest continuation from Danny's last AA album – 2013's From Death To Destiny – but elsewhere they strike out in completely new directions. There's the jazz-tinged underlay of Hopelessly Hopeful, the hip-hop fuelled Empire and the rasping acoustic lament of Vultures, on which Danny proves that he's a great singer when he gets the chance. He's also penned some of his finest, most searchingly honest lyrics on that song and Alone In A Room, but there's also time, naturally, for some swaggering self-aggrandisement – '*There is only one throne and I'm not done with it / Still shitting, sleeping, eating, breathing it*,' he declares on Where Did It Go?.

Danny's back where he belongs, and Asking Alexandria have returned with their boldest record yet. It's going to split opinion, but when did this band ever do anything else?

DOWNLOAD: Eve, I Am One.
FOR FANS OF: Bring Me The Horizon, Fall Out Boy, Avenged Sevenfold.
PAUL TRAVERS

"THIS IS THE MOST HONEST WORK I'VE EVER DONE..."

DANNY WORSNOP

THE INSIDER
DANNY WORSNOP
(VOCALS)

IS RELEASING A SELF-TITLED ALBUM A STATEMENT IN ITSELF?
"Yes, it's partially about turning a new chapter. We approached every single aspect of this album as if it was our first one. And in our eyes, that's what it is. That's not to write off everything we've done before, but that's how we approached it. We threw out the pre-written book about what an Asking Alexandria album should be and we started from scratch. We sat in the studio, and no matter what came to our minds, no matter how strange or unconventional, we just did them without any restraint or rules. We had that freedom to start afresh."

WAS IT IMPORTANT FOR YOU COMING BACK TO THE BAND THAT AA EVOLVED AND GREW?
"I didn't say anything like that to them. It's obviously important to me, because I've always said I'd never make the same album twice, and I stand by that. People always like to complain when something doesn't sound like its predecessor, but they were saying the exact same thing about Reckless & Relentless [2011]. We've always strived to move forward, and the time apart – me spending time writing songs, Ben growing as a songwriter – I think it was inevitable that neither of us even knew how much we'd grown in that respect until we did this album."

WAS IT DIFFICULT TO GET SO DEEP AND PERSONAL ON SONGS LIKE ALONE IN A ROOM?
"I started my journey into open-heart surgery through songwriting during [solo album] The Long Road Home. I came right off that album into doing this, so it was a continuation for me. I think this is the most honest work I've ever done, which is a big thing for me to say because The Long Road Home bared so much of myself."

TRACK BY TRACK

LOVEBITES
AWAKENING FROM ABYSS *(JPU)*

KKK

BRILLIANTLY BONKERS POWER METAL FROM JAPANESE HEROINES TAKING A SNAP AT SUPERSTARDOM

1 THE AWAKENING
Plucked harp, military drums and delicate strings make up the calm before a power-metal storm, as Tokyo's Lovebites rev-up their gloriously OTT debut. Even this intro track can't run its course before they commence their jaw-dropping, shred-tastic assault.

2 THE HAMMER OF WRATH
One track in and things are already off the chain. There's something FFDP-ish here, but the pyrotechnic crescendo makes even Zoltan Bathory's mob seem like masters of understatement.

3 WARNING SHOT
Six-strings set to overdrive – there's nothing off-the-mark here.

4 SHADOWMAKER
Now here's more shred than a marmalade factory. Even DragonForce would be proud of such expert-grade guitar heroism.

5 SCREAM FOR ME
That's an Iron Maiden reference, but ironically, the absurdly saccharine swagger here sounds more like a disqualified Guns N' Roses Eurovision entry.

6 LIAR
Part ethereal ballad, part lung-busting vocal masterclass, all gob-smacking cheesy awesomeness.

7 BURDEN OF TIME
Atmospheric urgency anchors the swaggering silliness somewhat here. It's fine, we're only halfway through – there's plenty more to come...

8 THE APOCALYPSE
Slayer-esque shrieks ring out over warp-speed *everything*. Send help: our faces just melted!

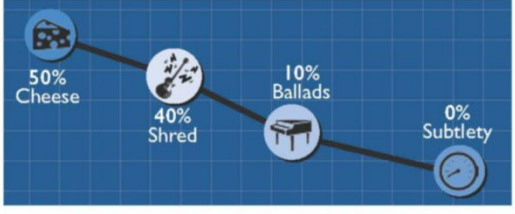
9 INSPIRE
Gigantic orchestral flourishes enliven this relatively mid-paced diversion. Feel the pomp!

10 DON'T BITE THE DUST
A sleazerific stomper that's like Mötley Crüe zooming through space. No, really, wait 'til you hear it...

11 EDGE OF THE WORLD
'*Why do we want to hate?*' begs this ultra-cheesy, lighters-aloft ballad. We don't – this is a total laugh.

12 BRAVEHEARTED
A defiant battle-cry rings out along the home straight. Unsurprisingly, they cross the finish at about 200mph – emphatically driving home Lovebites' 'everything faster than everything else' maxim.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: SAM LAW

BA'AL

IN GALLOWS BY MASS *(APF)*

KKK

NORTHERN POST-METAL BEHEMOTHS BLUDGEON AND SOOTHE ON HEAVY DEBUT

WITH THREE tracks clocking in at a combined 31 minutes, it's safe to say that Ba'al are not looking to encroach on Minor Threat's territory any time soon. Embracing the norms of post-metal, the Sheffield quintet like to get *really* loud when they're not noodling through more intricate sonic territory. Days Of Yore and One Under The Sun spend plenty of time massaging you with their lower-key passages, which don't always hold the attention, but when they bring the thunder they're unstoppable, which is why the unrelentingly heavy Black River is the best track here. Mired in sludge, it's killer riff after killer riff – after killer riff – and death by riff has never been a bad thing.

DOWNLOAD: Black River.

FOR FANS OF: OHHMS, Cult Of Luna.

DAN SLESSOR

MORBID ANGEL

KINGDOMS DISDAINED *(SILVER LINING)*

KKKK

DEATH METAL ICONS BRUTALLY REGRESS FOR A FLESH-RIPPING RETURN TO FORM

VARIETY IS the spice of life, they say. But, as Morbid Angel found with 2011's Illud Divinum Insanus, sometimes it's worth just holding the course. There was a slick industrial sharpness to that record, but little of the best-in-class pure death metal savagery the Floridians do best. This overdue follow-up should put things right, even if legendary vocalist David Vincent has left the band to pursue a country career, replaced (again) by the absolutely ferocious Steve Tucker. Everything from abbatoir-floor opener Piles Of Little Arms to throat-ripping closer The Fall Of Idols lands with murderous purpose. And, without a hint of experimentation bludgeoned in between blastbeats, hopefully the bruisers can jump back in the pit.

DOWNLOAD: Piles Of Little Arms.

FOR FANS OF: Death, Venom Prison.

SAM LAW

SLABDRAGGER / WREN

MOTHERS OF BEEF AND THE MAGIC OF INVENTION *(HOLY ROAR)*

KKKK

SLUDGY LABELMATES CHUG ZAPPA AND BEEFHEART'S BAD ACID

FRANK ZAPPA and Captain Beefheart are gnarled poster boys of psychedelic rock. Slabdragger and Wren are sludgy labelmates on Holy Roar Records. Here, in what can only be described as 'an idea that probably made complete sense when they were off their box', we see Slabdragger take on Zappa's Muffin Man, and Wren do Beefheart's Electricity. And it's as mad and magical as you might expect. Slabdragger growling, '*Girl, you thought he was a man, but he was a muffin*,' over tortured interpretations of Zappa's flamboyant keys is a particular highlight. Meanwhile, Wren strangling out Beefheart's eccentric riffs into something so monolithic you're going to need a mountain rescue to come and get you down is uniquely outrageous. It's trippy, treacherous and terrifying.

DOWNLOAD: Muffin Man.

FOR FANS OF: Kyuss, Electric Wizard.

JOHN LONGBOTTOM

LYRIC OF THE WEEK

'*And when your stitch comes loose / I wanna sleep on every piece of fuzz / And stuffing that comes out of you.*' Looks like Pete Wentz has given up on women and is now dating stuffed toys. Whatever gets you writing new Fall Out Boy songs, mate, we don't mind.

BAND: Fall Out Boy

SONG: Hold Me Tight Or Don't

ALBUM: MANIA

SLEEVE OF THE WEEK

Two things you can't go wrong with: i) big riffs, ii) a little kid holding a skull. Why not get an album that can do both? Why hello there, Corrosion Of Conformity's No Cross, No Crown. Just what the doctor ordered.

VIDEO OF THE WEEK

PARAMORE, FAKE HAPPY

Hayley Williams wanders through the streets of New York pretending to be happy here. It's a literal interpretation of the song's lyrics that makes you think. But also, it really makes you want to go and wander around New York. So, yeah, cool stuff.

SITTING THE SUMMER OUT

BRICK AND MORTAR *(GHOST FACTORY)*

KKK

HEAT-HATING FIVE-PIECE ADD ITALIAN FLAVOUR TO POST-HARDCORE POETRY

WHILE THERE'S nothing wrong with chasing the perfect three-chord hook, it's refreshing to hear a young band attempting something more challenging. Named in honour of a particularly hot summer, this Italian five-piece embrace the cold characteristics of their preferred season with candid vocals layered over icy spoken-word bits. Frontman Samir Batista's frustrated vocals blend with rolling snares and emotive pianos, while lyrically, Brick And Mortar is deeply empathetic and written for fierce realists. While this Milan mob haven't quite navigated their way through the complexities of poetic hardcore, this second EP shows they've had their broken hearts in the right place.

DOWNLOAD: To Those Concerned.

FOR FANS OF: La Dispute, Listener.

JESSICA BRIDGEMAN

THE ATOMIC BITCHWAX

FORCE FIELD *(TEE PEE)*

KKK

TIRELESS STONER ROCK BATTLERS TRIP OUT A SEVENTH DOSE OF THE SAME

A FLAME-SPITTING muscle car of a band, The Atomic Bitchwax may not understand the word 'diverse', but at least they're guaranteed to get you to the destination you asked for. Take opener Hippie Speedball, a song you can actually hear in your mind before it's even started. Barrelling drums, lusty riffs, gruff vocals – check. Rarely do they leave these satisfying albeit predictable confines, emerging only for the more melodic Shell Of A Man, and Humble Brag, a song with stop-start riffs heftier than the average Sumo wrestler. Crazy and the magnificently named Alaskan Thunder Fuck find the trio neck deep in primal six-string fuzz. It's music that's both carefree and careless. It lacks identity, but then, who cares?

DOWNLOAD: Humble Brag.

FOR FANS OF: Monster Magnet, Kyuss.

STEVE BEEBEE

CORE OF iO

PART II: EUROPA *(SELF-RELEASED)*

KKK

SOUTH COAST TECH-METALLERS KEEP IT BRIEF ON INTRIGUING THIRD EP

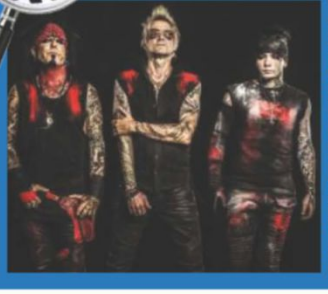
PROG-LEANING outfits usually tend towards *looong* songs. Bucking the trend, rising quartet Core Of iO have opted to release a series of EPs rather than an album, and Part II: Europa is, counter-intuitively, the third such release in a planned series of four (they appear to be counting backwards). Opener Stuck is the catchiest tune here, but just because it sounds like a single, it doesn't make the other two tracks B-sides. Hit The River Hard has a jerky groove destined to get djent fans nodding their heads in a funny time signature, while Lenuta heads in a more post-hardcore direction. An easily digestible taste of what Core Of iO can do, this bite-sized release just makes you want to go and wander around New York. So, yeah, cool stuff.

DOWNLOAD: Stuck.

FOR FANS OF: Black Peaks, The Fall Of Troy.

OLLY THOMAS

SPOTLIGHT ON... THE HEROIN DIARIES



NIKKI SIXX'S early-years ram-raid through rock's debauched darkness and eye-watering excess was – to put it mildly – utterly fucking bonkers. How he managed to turn Mötley Crüe into one of the '80s' most successful rock bands is a big question, given the amount of shagging, boozing and drugging he indulged in. In 2007, the Crüe bassist released an autobiographical "soundtrack" to his darkest moments, and it was a genuinely uncomfortable listen. Reissued a decade on, **THE HEROIN DIARIES (KKKK)** still chills the spine with its passages of seething nihilism, and draws the breath with moments of operatic grandeur. '*Alcohol, acid, cocaine… they were just affairs*,' he muses. '*When I met heroin it was true*

ON THE STEREO

1 MACHINE HEAD – BEYOND THE PALE
Bloody hell, that's a riff right there. Robb Flynn and co. aren't fucking about. No change there, then.

2 THE XCERTS – HOLD ON TO YOUR HEART
A break-up song that's as big as the hurt behind it. Also: Murray MacLeod's been listening to '80s movie soundtracks.

3 ROLO TOMASSI – RITUALS
Get a crystal ball. Look into it. You see this incredible song making you hit play over and over, don't you?

4 STONE TEMPLE PILOTS – MEADOW
The LA alt.rock legends' first outing with new singer Jeff Gutt. It's a winner.

5 COLD YEARS – MISS YOU TO DEATH
Big, dreamy rock from newbie Scottish trio Cold Years here. Get on board now!

BROKEN WITT REBELS

BROKEN WITT REBELS *(SNAKEFARM)*

KKK

A LITTLE BLUES AND A WHOLE LOTTA HEART FROM THE BRUMMIE DELTA

BANDS PURSUING the well-trodden paths of rootsy blues-rock are easy to deride for their earnestness, especially when they're from Birmingham in the Midlands, rather than Birmingham, Alabama. But those that succeed can couple their passion with memorably crafted hooks, something Brum scamps Broken Witt Rebels deliver in spades here. Across their debut's 10 tracks you'll find simmering soulful grooves (Shake Me Down) and hot-rodded riffs to satisfy the most rabid of hound dogs (Breathless). The occasionally smothering influence of Kings Of Leon-esque clichéd arena rock means they've yet to blaze their own trail, but judging by this effort, Broken Witt Rebels have plenty of gas in the tank to get there.

DOWNLOAD: Snake Eyes.
FOR FANS OF: Rival Sons, Lynyrd Skynyrd.
JAMES MACKINNON

SANTA CRUZ

BAD BLOOD RISING *(M-THEORY AUDIO)*

KKK

FINNISH GLAMSTERS DROP A THIRD SLAB OF BIG DUMB FUN

IT'S ALMOST mandatory for any band with a penchant for '80s throwback riffs to be declared 'the new Guns N' Roses'. With the real GN'R back, that role's redundant, but Santa Cruz were always more like Skid Row anyway. On this third album, that's still the case, as they crank out big, relatively simple hair metal stompers packed with more 'whoas' than a cowboy convention. There are the obligatory ballads, including the whistly one, the campfire one and the smoky bluesy one. The lyrics are sometimes questionable ('*We're going down like River Phoenix*' – really, lads?) but switch your higher functions off and this is enjoyable enough rock'n'roll.

DOWNLOAD: Young Blood Rising.
FOR FANS OF: Poison, Skid Row.
PAUL TRAVERS

love.' The White Lady's influence runs rampant through this ostentatious concept album's 13 tracks – three of which receive a 10th birthday makeover here. Benefiting from a low-energy re-work, the sneering attitude of Life Is Beautiful ('*There's nothing like a funeral to make you feel alive*') shifts to touching poignancy. November Rain-alike epic Accidents Can

Happen, meanwhile, gets an adrenalised kickstart to the heart, as the piercing Girl With Golden Eyes – a haunting ode to Dr. Feelgood – segues from poisoned romance to synth-stained squalor. In truth, though, it's the unchanged tracks – Van Nuys, Heart Failure, the stunning Danny Elfman-esque orchestral arrangement of Life After Death – that most profoundly pound the heart and shift the soul. They're the dazzling, narcotic highlights of an incredible, luridly-captivating trip from a man who took it so you never have to.

WORDS: SAM LAW

The Gaslight Anthem

SINK OR SWIM (XOXO, 2007)

THE FIRST BOLD STEPS SOME BOARDWALK PUNKS TOOK OUT OF NEW JERSEY AND TOWARDS STARDOM

'*I TOOK a drive today, I thought about you.*' Such are the sandpapery words that first launched New Jersey punks The Gaslight Anthem 10 years ago. A year later their breakthrough second album, The '59 Sound, crossed the ocean and saw them taking over the airwaves, and slapped on the cover of this very magazine. Yet beneath the heart-on-sleeve-tattoo romances and blue-collar anthemics that would define them lay scraped knuckles and raw experiences whittled from trawling the dive bars of Jersey. Nowhere is that heard more clearly than on their snarling debut, Sink Or Swim.

The record's title was the band's bid to escape their hometown, an aspiration shared by singer Brian Fallon's idols in Joe Strummer and Bruce Springsteen. As such, Sink Or Swim sounds hungry, ravenous even. Punk juggernauts like 1930 are laced with a let's-get-outta-here energy, while the acoustic introspection of The Navesink Banks hinted at the perils of youth in a crime-ridden New Jersey.

Like their heroes, they attained the dream of getting out of Dodge, but as Brian remembers a decade on, "Every second of it was influenced by New Jersey…"

WHAT WAS RECORDING SINK OR SWIM LIKE, BRIAN?

BRIAN FALLON *(VOCALS/GUITAR)*: "It was done in five days, maybe less, somewhere up in north Jersey. We were signed to my friend's record label, XOXO, so it was very 'street level', as they say. We just went in there, played, took the best take and that was it! But there was no pressure, we were just excited to make a real record. We tried to make it as good as we could, and I remember being so happy when we walked out, thinking, 'I don't know if anybody is gonna like this, but we think it's awesome.'"

WHAT WERE YOUR BIGGEST INFLUENCES AT THE TIME?

"I was real into Lucero and Hot Water Music, that kind of stuff. But for most of my life, it's always been Bruce Springsteen and, especially, Joe Strummer. I was dead set that the record was going to have an acoustic song, like his Mescaleros records. I remember having a picture of Joe Strummer right up in the vocal booth. I wrote I'da Called You Woody, Joe as a weird letter to his wife [after Joe Strummer's death in 2002], just to say, 'Joe meant a lot to me, all the way from New Jersey.'"

HOW MUCH WERE SONGS LIKE THE NAVESINK BANKS BASED ON PERSONAL EXPERIENCE?

"That song sums up more of my life than most songs. That line, '*…kept faith and a switchblade tucked beneath my coat*,' was about the fear of growing up. There was this element of unknown violence hanging over your head, which is scary. I was trying to be the best person I could, but I was afraid. The only thing I had to give me any kind of foundation was my hometown, which is the title, The Navesink Banks. I used to drive, and sit, and just watch the river."

ARE THERE ANY SONGS YOU'RE PARTICULARLY PROUD OF TODAY?

"There's this one line in We're Getting A Divorce, You Keep The Diner, which is, '*Stay hungry, stay free and do the best that you can.*' I think that's one of my proudest moments ever. A lot of people like that line, and I love that, because there was no 'us' when I wrote it. It was me, and the people in the world that I imagined must feel the same as I did."

WORDS: JAMES MACKINNON

"I HAD A JOE STRUMMER PICTURE IN THE VOCAL BOOTH…"

BRIAN FALLON

KLOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

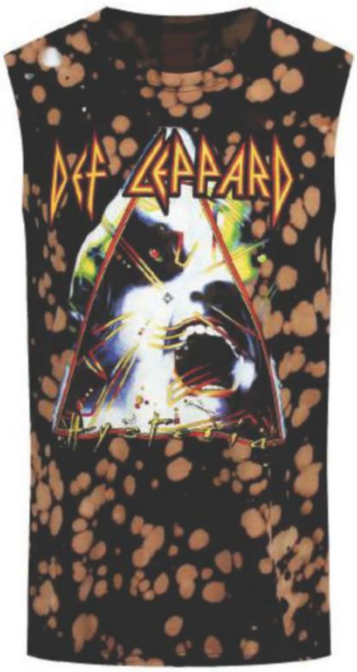
Not sure what to ask for this Christmas? Then just send Santa a link to this Black Sabbath The End set. With a 32-page booklet, a DVD and two CDs, it'll keep you busy 'til January.
£55.99 Emp.co.uk

Louis Theroux documentaries certainly aren't festive, but this jumper with his face on sure is. He's just the best.
£24.99 Grindstore.com

Trick your nan into thinking you've dressed up nice this Christmas with this snazzy Foo Fighters shirt. Band merch never looked so smart.
£45.99 Emp.co.uk

Gaze into this goth-looking mirror and sing PVRIS track Mirrors to yourself. Something to do, isn't it.
£20.99 Grindstore.com

There are probably only about five Metallica fans who consider themselves to be hippies. All five have bought this top.
$26.90 (£21.20) Hottopic.com



This Def Leppard tee looks like your mum's used it to bleach the kitchen. Bloody mums, always bleaching things.
£24.99 Grindstore.com

It's boring guarding The Wall. Pass the time by playing Solitaire with these Game Of Thrones-inspired playing cards.
$18.67 (£14) Hottopic.com

Look like a traffic cone threw up on you in this twenty one pilots long sleeve. Those traffic cones don't know when to stop.
$28.90 (£21.70) Hottopic.com

This bobble hat isn't purple, so can it even be Fall Out Boy merch? The logo says yes, but we say no.
$15 (£11.30) Store.falloutboy.com

The only way to make this OM&M shirt better would be to replace the moons with Jaffa Cakes. Total eclipse!
$21.90 (£16.45) Hottopic.com

Not sure how accurate the map on this Star Wars T-shirt is. Since it's on a T-shirt, probably not very.
$20.90 (£15.70) Hottopic.com

Maybe we'll get a band to play this I'm A Celebrity… bug-eating game. You'd watch that, wouldn't you? Yes, you would.
£11.99 Iwantoneofthose.com

Feel you've outgrown Vans' classic checkerboard design? Then get yourself this flowery pair. They so faaaaaaancy!
£60 Vans.co.uk

These Pop! Vinyl are so detailed that Dustin's got the Ghost Trap he uses to hide what turns out to be a Demogorgon dog. You deserve that spoiler if you've still not watched it.
£12.99 each Emp.co.uk

£64 for pyjamas is fucking ridiculous, but they're Slipknot ones so TAKE OUR MONEY NOW, PLEASE.
$85 (£64) Slipknotmerch.com

In summer the snowflakes on this Vans backpack melt off and it's just plain black.
£40 Vans.co.uk

Three-hundred identical pieces in this puzzle. All rice. Yes, you will end up throwing the whole lot on the floor in a rage.
£19.99 Firebox.com

DECEMBER RAIN

PROPER CRAPPY OUT, INNIT? YOUR FAVOURITE BANDS ARE HERE TO KEEP YOU DRY AND WARM, THOUGH...

An all time low would be going out in the pissing rain and forgetting your coat. May that never happen again with this Future Hearts jacket.
£29.99
Impericon.com

There's no hood on this The Dusk In Us number because Converge like people to be as uncomfortable as possible. Rain in the face for you.
£44.33
Eu.kingsroadmerch.com

'*And let the sun rain down on me*,' sang Panic! At The Disco's Brendon Urie on The Ballad Of Mona Lisa. No sun here, Brendon. Just rain. And misery.
£34.99
Impericon.com

Frank Iero has namechecked rain in a couple of songs (Guilt Tripping and Dear Percocet...) so they go way back. He's not a fan, though, or he wouldn't have made this.
$29.99 (£22.59)
Kingsroadmerch.com

Rammstein are the masters at keeping people warm by setting fire to everything on the stage while they play, so we imagine this coat is, like, quadruple insulated.
£80
Shop.rammstein.de

Fall Out Boy confessed '*the rhythm of the rain keeps time*' on Jet Pack Blues. We'd say a metronome would probably be a bit easier and drier, you guys.
£31.97
Impericon.com

DON'T MISS

MASTODON

THE METAL TITANS ARE BRINGING THEIR BIGGEST SETS EVER TO THE UK. BUT KEEP THEM AWAY FROM ANY FANCY DRESS COSTUMES...

WELCOME BACK TO THE UK, SIR! HAVE YOU MISSED US?

BRANN DAILOR (*DRUMS/VOCALS*): "Oh yeah, I've missed you a lot – what have you guys been doing? We've been out on the road since [Emperor Of Sand] came out, and we were over there briefly at the beginning of the summer. But we're anxious to get back for our headlining run over there. It'll be awesome."

WE'RE ALREADY EXCITED. WHAT CAN WE EXPECT FROM THESE SHOWS?

"I think it'll be a good representation of where we're at. We usually try to fold the new stuff into the rest of the catalogue, and maybe break out some oldies that we haven't done in a while. It's going to be one of the longest sets we've ever played, and we'll be bringing the biggest production we've ever travelled with, which is exciting."

YOU'VE GOT RED FANG AND RUSSIAN CIRCLES OUT WITH YOU AS SUPPORT – ARE YOU EXCITED TO HAVE THEM ON BOARD?

"Man, it's such an incredible night of music. There are three unique bands that all fit into the same realm. Russian Circles set the tone with really moody, dark, heavy and beautiful soundscapes, and Red Fang then come out and rock your socks off. They're one of the coolest bands around right now, and we've toured the UK with them before, so it's nice to be coming back again."

HAVE YOU EVER HAD PREVIOUS TOUR BUDDIES WHO BRING OUT THE PARTY BEASTS IN MASTODON?

"High On Fire – our original partners in crime. It just got straight-up *feral* out there (*laughs*). They were pretty crazy party animals, and so were we, so it was a good match for both of us."

> ***"I RAN OUT ONSTAGE DRESSED AS TINKY-WINKY!"***
> **BRANN DAILOR**

AWESOME. HAVE YOU EVER GOTTEN INTO PRANK WARS WITH ANYONE?

"No, that's not us, really. I'm too much of a nervous person! If I did something I'd straight away be thinking, 'Oh man, I hope they're not too upset about that!' There was one time when Deftones were playing when I ran out onstage dressed as Tinky-Winky from the Teletubbies, and I danced around onstage with Brent [Hinds, guitar/vocals], who was wearing a giant clown wig and a baby mask. I don't really consider that a prank – we just surprised them with costumes they already knew were backstage – but it was fun. I've been pranked, though; I remember the drummer from Children Of Bodom [Jaska Raatikainen] coming out and taking my hi-hats away while I was playing (*laughs*). He just casually walked offstage with them!"

THAT SOUNDS LIKE A NIGHTMARE... HOW DID YOU FEEL ABOUT IT AT THE TIME?

"I played my ride cymbal – I'm adaptable! I've had Brent fall down and knock half my drum set over and I still finished the song."

IMPRESSIVE. FINALLY, WITH THE YEAR COMING TO A CLOSE, WHAT CAN WE EXPECT FROM MASTODON IN 2018?

"We're going to tour, of course – and that's pretty much all we have on the horizon! We're hoping to visit some places we haven't been before, which is always a goal at the start of any new record cycle. There's nowhere set yet, but hopefully that will happen, and I'm sure we'll get back over to Europe for the festival season. I haven't heard anything about that yet, but probably will in a couple of months from now."

DATES: Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowland 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

WORDS: DAN SLESSOR **PHOTO:** GETTY

YOUR WEEK!

KERRANG! DAY NOVEMBER 29

BIRMINGHAM Stone Sour, The Pretty Reckless (Arena)
BOURNEMOUTH Harbinger, Bohemian Grove (Anvil)
BRISTOL Courage My Love, Chapter & Verse (Thekla)
CAMBRIDGE Hunter & The Bear (Portland Arms)
GLASGOW A Trust Unclean, Human Error (Audio)
LEEDS Northlane, Erra, Invent Animate, Ocean Grove (Stylus)
MANCHESTER Stick To Your Guns, Being As An Ocean, Silent Planet (Club Academy)
MILTON KEYNES Pulled Apart By Horses, Weirds (Craufurd Arms)
NEWCASTLE Kobra And The Lotus, Brutai (Think Tank?)

THURSDAY NOVEMBER 30

BRISTOL Northlane, Erra, Invent Animate, Ocean Grove (Marble Factory)
GUILDFORD Harbinger, Bohemian Grove (Boileroom)
LEEDS Stone Sour, The Pretty Reckless (First Direct Arena)
LONDON Stick To Your Guns, Being As An Ocean, Silent Planet (O2 Academy Islington)
LONDON Wolves In The Throne Room (Heaven)
MANCHESTER A Trust Unclean, Human Error (Satans Hollow)
NORWICH Hunter & The Bear (Waterfront Studio)
PLYMOUTH Courage My Love, Chapter & Verse (Underground)
SOUTHEND Pulled Apart By Horses, Weirds (Chinnerys)
WOLVERHAMPTON Kobra And The Lotus, Brutai (Slade Rooms)

FRIDAY DECEMBER 01

BIRMINGHAM Good Charlotte, Against The Current, Milk Teeth, nothing nowhere (O2 Academy Birmingham)
BIRMINGHAM Stick To Your Guns, Being As An Ocean, Silent Planet (O2 Insititute2 Birmingham)
BOLTON Harbinger, Bohemian Grove (Alma Inn)
BRIDGWATER Kobra And The Lotus, Brutai (Cobblestones)
BRIGHTON Stone Sour, The Pretty Reckless (Centre)
BRISTOL Frank Carter & The Rattlesnakes, Basement, Ecca Vandal (O2 Academy Bristol)
LONDON Michael Monroe (Dome, Tufnell Park)
LONDON Royal Republic (KOKO, Camden)
MANCHESTER Wolves In The Throne Room (Rebellion)
NEWCASTLE Miss Vincent, Harker (Jumpin Jacks)
NEWPORT Pulled Apart By Horses, Weirds (Strings Bar & Venue)
NOTTINGHAM Northlane, Erra, Invent Animate, Ocean Grove (Rescue Rooms)
SOUTHAMPTON Courage My Love, Chapter & Verse (Joiners)

SATURDAY DECEMBER 02

ALDERSHOT The Men That Will Not Be Blamed For Nothing, REWS, Freeze The Atlantic, Tree House Fire, The Franklys, IDKFA, LoveLess (The Great Big Gig @ West End Centre)
BIRMINGHAM Frank Carter & The Rattlesnakes, Basement, Ecca Vandal (O2 Institute Birmingham)
BIRMINGHAM Michael Monroe (O2 Institute3 Birmingham)
CARDIFF Mastodon, Red Fang, Russian Circles (Great Hall)
LONDON Harbinger, Bohemian Grove (Crowndale, Camden)
MANCHESTER Good Charlotte, Against The Current, Milk Teeth, nothing and nowhere (Academy)
MANCHESTER SiKth, Devil Sold His Soul, Press To MECO (Academy 3)
NOTTINGHAM Courtesans, Bullet Height (Rescue Rooms)
SHEFFIELD Kobra And The Lotus, Brutai (Corporation)

SUNDAY DECEMBER 03

GLASGOW Creeper, Can't Swim, Microwave, Nervua (O2 ABC Glasgow)
GLASGOW SiKth, Devil Sold His Soul, Press To MECO (Garage)
LONDON Good Charlotte, Against The Current, Milk Teeth, nothing and nowhere (O2 Academy Brixton)
LONDON Kobra And The Lotus, Brutai (Underworld, Camden)
MANCHESTER Frank Carter & The Rattlesnakes, Basement, Ecca Vandal (O2 Ritz Manchester)
MILTON KEYNES Red Fang (Craufurd Arms)
NORWICH Courtesans, Bullet Height (Waterfront Studio)
PLYMOUTH Pulled Apart By Horses, Weirds (Hub)

MONDAY DECEMBER 04

BIRMINGHAM Creeper, Can't Swim, Microwave, Nervus (O2 Institute Birmingham)
BIRMINGHAM SiKth, Devil Sold His Soul, Press To MECO (Mama Roux's)
BRIGHTON Pulled Apart By Horses, Weirds (Sticky Mikes Frog Bar)
LONDON Stone Sour, The Pretty Reckless (O2 Academy Brixton)
MANCHESTER Marilyn Manson (O2 Apollo Manchester)
WOLVERHAMPTON Mastodon, Red Fang, Russian Circles (Civic Hall)

TUESDAY DECEMBER 05

BIRMINGHAM The Amity Affliction, Boston Manor, VUKOVI, Casey (Kerrang! Tour @ O2 Institute2 Birmingham)
BRISTOL Creeper, Can't Swim, Microwave, Nervus (Trinity Centre)
CARDIFF Stone Sour, The Pretty Reckless (Motorpoint Arena)
GLASGOW Frank Carter & The Rattlensakes, Basement, Ecca Vandal (O2 ABC Glasgow)
GLASGOW Marilyn Manson (O2 Academy Glasgow)
LEEDS Wolves In The Throne Room (Brudenell Social Club)
LONDON Reigning Days (Old Blue Last)
NOTTINGHAM Mastodon, Red Fang, Russian Circles (Rock City)
SWANSEA Pulled Apart By Horses, Weirds (Sin City)

RIDER OF THE WEEK

BAND: Decade

The UK pop-punks might not think they're rockstars, but they'll look absolutely fabulous still with their beautifully curled locks...

Decade

Mid-priced warm lager to remind us that we're not rockstars
1 x bottle of plonk
1 x block of cheese (no knife)
1 x sewing kit to repair the venue after we absolutely rip a set
A cheque for the exact amount that our council tax is
5 x custom bath robes with embroidered names
Curling tongs
5 x cans of hairspray
1 x stage fan (our only fan)
A life-size effigy of our lord and saviour, David Brent
IKEA Daim cake
A newspaper from the year that each of us were born

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB: GREEN DAY VS. PAPA ROACH

K! TV, DECEMBER 03, 5PM

This was supposed to be a secret, but it would seem that everyone has talked about it. Still, though, expect an hour of monumentally huge rock songs...

WATCH ENTER SHIKARI'S BAND PRACTICE IN ASSOCIATION WITH KERRANG!

KERRANG.COM

We teamed up with the St Albans mob to bring eight lucky readers the chance to watch Shikari in band practice. None of this acoustic stuff – it was a full-band set and everything. It was loud, epic and streamed live. Watch it back now.

SMACKDOWN '00S VS. '10S ANTHEMS

K! TV, DECEMBER 05, 7PM

Celebrating everything from the last 17 years, Kerrang! TV are bringing you a battle of the decades. It's more like a high school fight, mind... We mean, these songs aren't even old enough to buy booze yet.

MY FIRST GIG

WHO: THUNDER, THE LCR, UEA, NORWICH, NOVEMBER 9, 1990

EVEN IF JUSTIN DID FANBOY WHEN HE EVENTUALLY PLAYED WITH HIS HEROES, THEY'RE STILL 'HIS' BAND, APPARENTLY...

JUSTIN HAWKINS, THE DARKNESS

"I remember going to see Thunder with my first girlfriend, and that gig changed my life forever. I had never seen a drummer perform with that much personality – I was completely not expecting it!

"That night, [frontman] Danny Bowes' voice was perfect, and the crowd were great. Thunder also had excellent merchandise. But if there was one thing I took away from it more than anything else, it was watching the guitarist Luke Morley play a left-handed Alpine White Les Paul Custom. I knew what one was, but I think seeing it in real life resonated with me strongly, and it made me want to become a white Les Paul guy, too! And that's when I started dreaming about owning one, aged 15.

"Backstreet Symphony [1990] was the album they were touring – it was the one with their cover of Gimme Some Lovin' by the Spencer Davis Group – so they were mainly playing songs from that. It was a really special night!

"We played with Thunder recently at a festival in Sweden. I got my picture taken with them in the lobby of the hotel and said, '16-year-old me is freaking out right now!' They looked at me really weird, like I was a criminal. I don't think they understood what I was trying to say – maybe it came out wrong because I was nervous about meeting them...

"Honestly, they're one of my all-time favourite bands. I think they would have been much bigger if it hadn't been the early-'90s when they started recording and touring... five years earlier and they would have completely taken over. But people like me love 'em, so that's good... They're special because they're *my* band!"

WORDS: AMIT SHARMA

MY VENUE

2 PIGS

CHELTENHAM

CHURCH STREET, CHELTENHAM, GL50 3HA

NICK BINDING, LANDLORD

HEY, NICK! BRIEFLY TELL US ABOUT HOW LONG THE 2 PIGS HAS BEEN A MUSIC VENUE?

"The 2 Pigs has been an alternative pub, club and venue for the past 20 years. Prior to that, it was a bikers' pub and known as Copperfields."

THAT'S PRETTY COOL! WHAT'S YOUR ROLE THERE?

"My role is to arrange and organise the club nights, live music and the events at the 2 Pigs. I am also the driving force behind the image and some of the artwork. We are lucky as Dan, one of our DJs, is a fantastic graphic designer who helps transform our ideas into amazing posters. And another one of our DJs, Jon, is our social media guru."

IN YOUR TIME WORKING AT THE 2 PIGS, WHAT HAVE BEEN YOUR FAVOURITE ROCK SHOWS?

"We have had many amazing gigs! We have had Funeral For A Friend, The Klaxons, Knotslip and Muncie Girls, as well as well-known local bands like [spunge], 4ft Fingers, EMP!RE and Milk Teeth."

NOT BAD! DO YOU HAVE MUCH MORE COMING UP THIS YEAR?

"We have an EP launch for local band All Ears Avow, and a Christmas show for a local thrash band called Suicide Watch. Whilst this is slightly different, we have an alternative karaoke night every month that is always a load of fun. Then we have the last-ever JUDDER [club] night on December 1, which has been running for 20 years!"

IS IT SAFE TO SAY THE VENUE IS THE MOST IMPORTANT IN THE AREA FOR LIVE MUSIC?

"The venue is very important to the local area – it's one of a kind! There are no other late-night clubs or venues like us in the area. We like to give local, young and upcoming bands a platform to play and support the scene."

OTHER THAN PUTTING ON GIGS, WHAT ELSE DOES THE VENUE OFFER THE LOCALS?

"We have an alternative karaoke night every month with a huge variety of songs – not just of an alternative genre. We also do craft fairs with local acoustic acts and food stalls, and we are in talks for setting up gigs as a warm-up for the Wychwood Festival. We recently took part in the Cheltenham Paint Festival and now have an amazing piece of art of the late Chester Bennington in our courtyard, as well as other amazing pieces of art. We also use the club in the daytime for a pop-up gaming centre called Incom Gaming."

NICE! SO, 2017 HAS SEEN A LOT OF THREATS PUT UPON VENUES. HOW DID YOU SURVIVE THIS?

"The venue survived by being diverse. The gaming centre allows us to open more and offer something different in the daytime. But doing the karaoke and sometimes adding a different genre of music, when we are approached to do so, also keeps the venue thriving. We like to try to cater for all needs."

BOOKING NOW

36 CRAZYFISTS
Glasgow Cathouse January 18, 2018, Manchester Academy III 19, O2 Academy2 Birmingham 20, London O2 Academy Islington 21.

A PERFECT CIRCLE
O2 Apollo Manchester June 12, 2018, London O2 Academy Brixton 13.

ALESTORM
O2 Academy Liverpool February 9, 2018, Sheffield Corporation 10, Newcastle Uni 11, Aberdeen Garage 13, O2 ABC Glasgow 14, Belfast Mandela Hall 15, Dublin Tivoli 16, Birmingham HRH Metal 17, O2 Ritz Manchester 18, Leeds Stylus 20, Norwich Waterfront 21, London O2 Forum Kentish Town 22, Brighton Concorde II 23, Bristol Motion 24, Southampton Engine Rooms 25. Support: The Dread Crew Of Oddwood, Rumahoy.

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALL TIME LOW
Glasgow SECC March 12, 2018, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Pierce The Veil.

ANDREW W.K.
Cardiff Great Hall April 13, 2018, London O2 Forum Kentish Town 14, O2 Academy2 Birmingham 15, Norwich Waterfront 18, Portsmouth Pyramids Wedgewood Rooms 19, O2 Ritz Manchester 20, Glasgow Garage 21.

APOLOGIES, I HAVE NONE
Manchester Partisan December 13, Glasgow Bloc 14, Cardiff Cathays Community Centre 16, Bristol Exchange 17, Brighton Hope & Ruin 18, London Montague Arms 19. Support: Kamikaze Girls.

ARCANE ROOTS
Gateshead Sage February 27, 2018, London Heaven March 1, Manchester Gorilla 2, Sheffield Leadmill 3, Glasgow Oran Mor 4, O2 Institute2 Birmingham 6, Bristol Trinity 8. Support: Brutus.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

AREA 11
London Boston Music Room December 12. Support: Anavae.

AS IT IS
Nottingham Rescue Rooms March 9, 2018, Manchester Academy II 10, Glasgow Garage 11, O2 Institute2 Birmingham 13, Cardiff Globe 15, London Camden KOKO 16. Support: Like Pacific, Grayscale.

AT THE DRIVE IN
London O2 Academy Brixton March 9, 2018, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

BLACK VEIL BRIDES / ASKING ALEXANDRIA
O2 Academy Birmingham January 23, 2018, Manchester Academy 24, O2 Academy Glasgow 25, London O2 Academy Brixton 27.

BLACK LABEL SOCIETY
London Royal Albert Hall April 5, 2018, Dublin Tivoli 7, Belfast Limelight 8 – 9.

BLACK MOTH
Brighton Hope & Ruin February 7, 2018, London Boston Music Room 8. Support: Grave Lines.

BLOODSTOCK FESTIVAL 2018
Line-up: Judas Priest, Gojira, Nightwish, Emperor, Nails, Devildriver, Watain, Combichrist, Orden Ogan, Memoriam. Derby Catton Hall Park August 9 – 12, 2018.

BOWLING FOR SOUP
O2 Academy Glasgow February 9, 2018, O2 Academy Newcastle 10, O2 Academy Sheffield 11, Nottingham Rock City 12, O2 Academy Birmingham 13, Norwich UEA 14, O2 Apollo Manchester 15, Cardiff Motorpoint Arena 16, London O2 Academy Brixton 17. Support: The Aquabats!, Army Of Freshmen.

BRIAN FALLON & THE HOWLING WEATHER
O2 Institute Birmingham February 20, 2018, O2 Ritz Manchester 21, O2 ABC Glasgow 22, London KOKO Camden 23, Nottingham Rock City 24, Bristol SXW 25, Newcastle Boiler Shop March 8, Leeds Beckett 9. Support: Dave Hause.

CARNIFEX
London Tufnell Park Dome February 26, 2018, Birmingham Mama Roux's 27, Glasgow G2 28, Manchester Academy III March 1, Leeds Key Club 2, Bridgend Hobos 3. Support: Oceano, Aversions Crown, Disentomb.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum 17.

THE DARKNESS
Nottingham Rock City December 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DESERTFEST 2018
Line-up: Monster Magnet, Nebula, Eyehategod, Jex Thoth, Planet Of Zeus, Black Moth, The Black Wizards. London Camden May 4 – 6 @ various venues.

DESPISED ICON
London Dome Tufnell Park February 11, 2018, Birmingham Mama Roux's 12, Manchester Gorilla 13. Support: Malevolence, Archspire, Vulvodynia.

DON BROCO
Portsmouth Pyramids February 8, 2018, O2 Academy Bristol 9, Cardiff Great Hall 10, Norwich UEA 12, Nottingham Rock City 13, O2 Academy Birmingham 15, Manchester Academy 16, O2 Academy Leeds 17, Newcastle Northumbria Institute 19, Aberdeen Garage 20, Glasgow Barrowland 21.

DOWNLOAD FESTIVAL 2018
Line-up: Ozzy Osbourne, Avenged Sevenfold, Guns N' Roses. Derby Donington Park June 8 – 10, 2018.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EVANESCENCE
London Royal Festival Hall March 30 – 31, 2018, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

FALL OUT BOY
London Brixton Electric January 11, 2018. Birmingham Barclaycard Arena March 27, 2018, Cardiff Motorpoint Arena 28, Manchester Arena 29, London O2 Arena 31.

FANGCLUB
Leeds Lending Rooms January 23, 2018, Glasgow Garage Attic 25, Birmingham Sunflower Lounge 26, London Thousand Island 27.

FEEDER
William Aston Hall Wrexham March 5, 2018, O2 Academy Bristol 7, Norwich Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow

JUST ANNOUNCED

PHOTO: GETTY

THE USED

Nottingham Rock City February 11, 2018, O2 Ritz Manchester 12, O2 Academy Bristol 15, London O2 Shepherd's Bush Empire 16.

BLOODSTOCK FESTIVAL 2018
Latest additions: Septicflesh, Doro, Fozzy, Bloodbath.

DOWNLOAD FESTIVAL 2018
Latest additions: Marilyn Manson, BABYMETAL, Asking Alexandria, Black Veil Brides, Alexisonfire, Bullet For My Valentine, Rise Against, Parkway Drive, Body Count, The Hives, In This Moment, Neck Deep, Meshuggah, Mayday Parade, The Pink Slips, WSTR, Dreamstate.

HEAVY SCOTLAND
Line-up: Carcass, GAMA BOMB, Nervosa, Perpetua. Edinburgh Corn Exchange August 31 – September 2, 2018.

LOWER THAN ATLANTIS
Lincoln Engine Shed April 2, 2018, Cambridge Junction 3, Leamington Spa Assembly 4, Swansea Sin City 6, Pontypridd Muni Arts Centre 7, Gloucester Guildhall 8, Bath Komedia 9, Exeter Lemongrove 11, Southampton Engine Rooms 12, Watford Colosseum 13, Southend Chinnerys 14, Brighton Concorde II 15, O2 Academy Oxford May 3, Reading Sub89 4, Wrexham Central Station 5, Liverpool Hangar34 7, Aberdeen Lemon Tree 8, Edinburgh Liquid Rooms 9, Middlesbrough Empire 11, Hull Welly 12, York Fibbers 13, Sheffield Plug 14.

QUEENS OF THE STONE AGE
London Finsbury Park June 30, 2018. Support: Iggy Pop, The Hives, Run The Jewels.

RAMBLIN' MAN FAIR
Line-up: Halestorm, Blackberry Smoke, Sons Of Apollo, Steve Earle And The Dukes. Maidstone Mote Park June 30 – July 1, 2018.

WITHIN TEMPTATION
O2 Academy Birmingham November 9, 2018, O2 Apollo Manchester 10, O2 Academy Glasgow 11, London O2 Academy Brixton.

THE XCERTS
O2 Academy3 Leicester February 18, 2018, Sheffield Plug 19, Dublin Whelans 20, O2 ABC Glasgow 23, Aberdeen Garage 24, Stockton-On-Tees Georgian Theatre 25, Manchester Deaf Institute 26, Cambridge Portland Arms 28, Wolverhampton Slade Rooms March 1, London Heaven 2, Cardiff Clwb Ifor Bach 3, Southampton Joiners 4.

Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FIZZY BLOOD
Manchester Soup Kitchen February 22, 2018, Glasgow Old Hairdressers 23, Leeds Headrow House 24, Birmingham Sunflower Lounge 27, London Camden Assembly 28.

FOO FIGHTERS
Manchester Etihad Stadium June 19, 2018, London Stadium 22 – 23.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement, Ecca Vandal.

THE FRONT BOTTOMS
Manchester Albert Hall February 9, Glasgow Barrowland 10, O2 Academy Newcastle 11, Dublin Vicar Street 13, Belfast Mandela Hall 14, O2 Academy Sheffield 16, Nottingham Rock City 17, Portsmouth Pyramids Centre 24, Norwich Waterfront 25, O2 Institute Birmingham 26, O2 Academy Bristol 27, London Camden Roundhouse 28. Support: The Smith Street Band, Brick + Mortar.

GRETA VAN FLEET
Manchester Deaf Institute March 30, 2018, O2 Institute3 Birmingham 31, Glasgow King Tut's April 1, 2018, London O2 Academy Islington 4.

HIM
Glasgow Barrowland December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 and 19.

HO99O9
Brighton Haunt December 8, Bristol Fiddlers 9, Manchester Deaf Institute 10, Glasgow Stereo 11, Leeds Brudenell Social Club 12, London Camden Electric Ballroom 13.

IRON MAIDEN
Newcastle Metro Radio Arena July 31, 2018, Belfast SSE Arena August 2, 2018, Aberdeen AECC BHGE Arena 4, Manchester Arena 6, Birmingham Genting Arena 7, London O2 Arena 10. Support: Killswitch Engage.

KERRANG! TOUR 2017
Line-up: The Amity Affliction, Boston Manor, Vukovi, Casey. O2 Institute Birmingham December 5, Leeds Beckett University 6, O2 ABC Glasgow 7, O2 Ritz Manchester 8, Newcastle Uni 9, O2 Academy Dublin 11, Cardiff University Y Plas 12, London O2 Forum Kentish Town 13.

LACUNA COIL
London O2 Shepherd's Bush Empire January 19, 2018.

MACHINE HEAD
O2 Guildhall Southampton May 13, 2018, Cardiff University 14, O2 Academy Bristol 15, O2 Academy Birmingham 17, London Camden Roundhouse 18 – 19, Nottingham Rock City 21, O2 Academy Newcastle 22, O2 Academy Glasgow 23, Manchester Academy 25.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MARMOZETS
Cardiff Tramshed February 2, 2018, Southampton Engine Rooms 3, Brighton Concorde II 4, Cambridge Junction 6, London Student Central ULU 7, Nottingham Rescue Rooms 8, Newcastle Riverside 9, Sheffield Leadmill 11, Edinburgh Liquid Room 12. Support: Queen Zee And The Sasstones.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowland 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3. Support: PUP, Cayetana.

MISS MAY I
Southampton Talking Heads January 22, 2018, Glasgow G2 23, Birmingham Mama Roux's 24, Manchester Dead Shed 25, London Camden Underworld 26, Bristol Exchange 27. Support: Fit For A King, Void Of Vision, Currents.

MONGOL HORDE
Glasgow King Tut's January 25, 2018, Manchester Academy III 26, O2 Institute2 Birmingham 27, London King's Cross Scala 28.

MOOSE BLOOD
Nottingham Rock City March 2, 2018, Manchester Academy 3, Glasgow QMU 5, O2 Academy Newcastle 6, O2 Institute Birmingham 8, O2 Academy Bristol 9, London Camden Roundhouse 10. Support: The Dangerous Summer.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28. Support: Cane Hill, Ice Nine Kills.

NORTHLANE
Leeds Stylus November 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

ONE OK ROCK
O2 ABC Glasgow December 11, Manchester Academy II 12, London O2 Shepherd's Bush Empire 13.

ORANGE GOBLIN
London Camden Electric Ballroom December 22. Support: Karma To Burn, Black Moth, Riddles.

PACESHIFTERS
St Albans Horn February 14, 2018, Liverpool Sound 15, Glasgow Garage 16, Newcastle Think Tank? 17, Leeds Brudenell Social Club 18, Nottingham Bodega 20, London Assembly Camden 21, Tunbridge Wells Forum 22, Brighton Sticky Mike's Frog Bar 23.

PARADISE LOST
Colchester Arts Centre February 15, 2018, Portsmouth Wedgewood Rooms 16, Bristol Thekla 17, Nottingham Rescue Rooms 18, Belfast Limelight II 20, Dublin Tivoli 21, Glasgow Classic Grand 22, Manchester Gorilla 23.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

THE PRODIGY
O2 Apollo Manchester December 14, Doncaster Dome 15, Plymouth Pavilions 16, O2 Academy Glasgow 18, Wolverhampton Civic Hall 19, London O2 Academy Brixton 21 – 23.

PULLED APART BY HORSES
Milton Keynes Craufurd Arms November 29, Southend Chinnerys 30, Newport Strings Bar December 1, Plymouth Hub 3, Brighton Sticky Mike's 4, Swansea Sin City 5, Derby Venue 7, Liverpool Arts Club 8, Hebden Bridge Trades Club 9, Stoke Sugarmill 11, Hull Welly 12, Huddersfield Parish 13, Coventry Empire 14, Leeds Brudenell Social Club 17.

PVRIS
London O2 Academy Brixton 30. Support: COIN, Tyne.

RAGE / FIREWIND
London Camden Underworld January 21, 2018, Sheffield Corporation 22.

REEF / THE WILDHEARTS / TERRORVISION
Manchester Academy May 4, 2018, Birmingham Digbeth Arena 5, London Eventim Apollo Hammersmith 6, O2 Academy Glasgow 19, O2 Academy Newcastle 20.

ROAM
London Tufnell Park Dome December 8, Newcastle Think Tank? 9, Glasgow Stereo 10, Manchester Deaf Institute 11, Leeds Key Club 12, Birmingham Mama Roux's 13, Cardiff Clwb Ifor Bach 14. Support: WSTR, Stand Atlantic.

ROLO TOMASSI
Glasgow Audio April 3, 2018, Manchester Deaf Institute 4, Birmingham Flapper 5, Bristol Exchange 6, London Highbury Garage 7, Leeds Strangeforms 8.

ROYAL REPUBLIC
London Camden KOKO December 1.

SEAWAY
Bristol Exchange January 10, 2018, Nottingham Bodega 11, Leeds Key Club 12, Glasgow Stereo 13, Manchester Rebellion 14, O2 Institute3 Birmingham 15, Southampton Joiners 16, London Garage 17. Support: WOES, Lizzy Farrell.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8. Support: Devil Sold His Soul, Press to MECO.

SKINDRED
Norwich UEA April 19, 2018, O2 Guildhall Southampton 20, Nottingham Rock City 21, Manchester Academy 22, O2 ABC Glasgow 24, O2 Academy Bristol 25, O2 Academy Leeds 27, London O2 Academy Brixton 28, O2 Institute Birmingham 29. Support: CKY.

SLAM DUNK FESTIVAL 2018
Line-up: Jimmy Eat World, Taking Back Sunday, Sleeping With Sirens, State Champs, Four Year Strong, Trash Boat. Leeds City Centre May 26, 2018, Hatfield Park 27, Birmingham NEC Arena 28.

TESTAMENT
Bristol Motion March 29, 2018, O2 Ritz Manchester 30, O2 Institute Birmingham 31, Dublin Vicar Street April 1, 2018, Glasgow QMU 2, London Camden KOKO 4. Support: Annihilator, Vader.

THIRTY SECONDS TO MARS
Cardiff Motorpoint Arena March 23, 2018, Manchester Arena 24, Glasgow SSE Hydro 25, London O2 Arena 27, Birmingham Barclaycard Arena 29.

TONIGHT ALIVE
Manchester O2 Ritz March 6, 2018, London KOKO 8, Glasgow QMU 10, Nottingham Rock City 11, Leeds Stylus 12, Bristol Motion 13. Support: With Confidence, The Gospel Youth.

TRIVIUM
O2 Academy Bristol April 16, 2018, O2 Birmingham Academy 17, O2 Academy Glasgow 19, Manchester Academy 20, London O2 Academy Brixton 21. Support: Code Orange, Power Trip, Venom Prison.

WATERPARKS
O2 Institute Birmingham March 1, 2018, Dublin Academy 2, Leeds Stylus 3, London KOKO Camden 4, O2 ABC Glasgow 6, O2 Ritz Manchester 7, Cardiff Y Plas 8, Southampton Engine Rooms 9, Brighton Concorde II 10.

WHILE SHE SLEEPS
O2 Academy Sheffield December 8, London Alexandra Palace February 3, 2018, O2 Academy Bristol 5, O2 Institute Birmingham 6, O2 ABC Glasgow 8, O2 Ritz Manchester 10.

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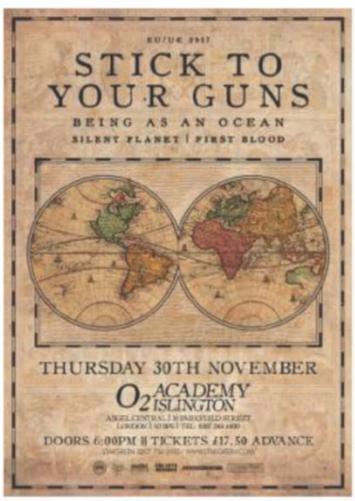

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TUE 5 DEC
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WED 13 DEC
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FRI 15 DEC
MASON HILL & DEPARTED
& DEEVER
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MON 18 DEC
BITERS + DAXX & ROXANE
& AARON BUCHANAN & THE CULT CLASSICS
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To advertise call: Daisy Perkins on 0207 078 8429 e.mail daisy@wastedtalent.com

NEXT WEEK

ON SALE DECEMBER 06

EDITORIAL

WHAT'S YOUR FAVOURITE MALCOLM YOUNG RIFF?

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ART EDITOR: Steve Beech (*TNT*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*Touch Too Much*)
DEPUTY ART EDITOR: Matt Dykzeul (*Dirty Deeds Done Dirt Cheap*)
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THE ULTIMATE ROCKSTAR TEST

WES BORLAND

LIMP BIZKIT/BIG DUMB FACE

THE FACE-PAINTED GUITAR HERO HAS NO CRIMINAL RECORD. HE'S BIG ON INJURING HIMSELF, THOUGH…

ON ROCK'N'ROLL…

HAVE YOU EVER SHED BLOOD ONSTAGE?

"Are you kidding me? I don't think there's a show where I *haven't*. I've broken my hand, my foot, I've cut my chest to ribbons, had my eye socket knocked in, gotten a black eye, cracked a tooth, pulled my finger out of joint, almost had a concussion, cracked a rib… I'm a fucking monster – it's terrible."

HAVE YOU EVER DESTROYED AN INSTRUMENT IN ANGER?

"Many times! Two toms, seven guitars, several speakers in cabinets, 17 microphones… the list is pretty long. There was one guitar I tried to break *nine* times by throwing it as high as I could. The headstock would break in the exact same place, and my tech kept easily gluing it back together – it *would not* die!"

HAVE YOU EVER SPENT A NIGHT IN JAIL?

"Never. I'm clean, man – I've never gotten in trouble. I almost got arrested for skateboarding in a parking garage, or at least I thought I did without realising it was just cops giving us a hard time before they let us go. I was 12 or 13, and that's the closest I ever got to jail."

Skateboards ruin lives. Not even once…

ON FAILURES AND FUCK-UPS…

HAVE YOU EVER FORGOTTEN THE WORDS TO ONE OF YOUR OWN SONGS?

"Yeah, twice. I got lost and restarted a verse, and everybody knew I'd fucked it up. It was in Black Light Burns and we had these backing tracks with horns and a hard drum machine coming in, and to me it seemed like they came in at totally the wrong time – but it was me that was the disaster!"

HAVE YOU EVER FALLEN OFF A STAGE?

"Yeah, three times. Basically, I act like an idiot and I fall off, but I pick myself up and keep going, because the way I'm acting, it's totally feasible that it would happen at some point. It's not like Ozzy walking to the side of the stage and stepping into nothing – it's more of a wild flail into oblivion, and then back again."

That sounds like a very deep metaphor for life…

"A NAKED DUDE ASKED FOR MY AUTOGRAPH IN A BATH HOUSE…"

WES BORLAND

LIFESTYLES OF THE RICH AND FAMOUS…

WHAT'S THE WEIRDEST PLACE YOU'VE BEEN ASKED FOR AN AUTOGRAPH?

"In a Korean bath house in LA, while completely naked. I was by myself, and some also-naked dude walked up to me – I don't know what he wanted me to sign, but he definitely wanted *something* signed."

WHAT'S THE MOST EXPENSIVE THING YOU OWN?

"I have a 1970s Dan Flickinger recording console that I do all my drums at my studio on. There aren't very many of them in the world. He made one for [funk legend] Sly Stone, and I bought mine for 12 grand in 2001. I've had offers from people of $50,000 for it, but it's such a rarity I don't want to part with it."

And you just record drums on it? Indulgent…

ON THE HYPOTHETICAL…

WHAT WOULD THE MOVIE ABOUT YOUR LIFE BE CALLED?

"I'm Always Trying To Fuck Up My Career? I'd like Russell Brand to play me. Actually, I think maybe animation would be a better bet, because Russell Brand and I look nothing alike, so he can just voice me – even though he sounds nothing like me either. I'm sure if someone made a movie about Limp Bizkit, it would be belligerently inaccurate."

ALAMY

WOULD YOU RATHER NEVER PLAY GUITAR OR NEVER PAINT AGAIN?

"Never play guitar again – painters age well, guitarists don't. I'm 42 and I don't want to be dressing up like a clown for very much longer."

No, that's the bloke from Slipknot…

SPIRITUAL HEADMELTER…

ARE THERE MULTIPLE VERSIONS OF YOU IN DIFFERENT DIMENSIONS?

"I would think so. I subscribe to Stephen Hawking, so I think there are infinite possibilities in infinite universes. Or maybe a better way of phrasing it would be that *all* possibilities and *all* universes are happening at this moment."

So there's an infinite number of Wes Borlands coming a cropper on an infinite number of stages?

THE VERDICT

WES IS CORRECT – HE AND RUSSELL BRAND ARE NOTHING ALIKE. HE'S PROBABLY NEVER FALLEN OFF A STAGE, FOR ONE THING…

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